A COMPARATIVE ANALYSIS OF THE SIX DUETS FOR VIOLIN AND VIOLA BY MICHAEL HAYDN AND WOLFGANG AMADEUS MOZART

by

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I dedicate this dissertation to the memory of my mentor Professor Ik-Hwan Bae,

a devoted musician and educator.

Table of Contents

List of Examples

List of Tables

INTRODUCTION

The Enlightenment in the eighteenth century brought about many changes in music. The polyphonic music esteemed by connoisseurs gradually gave way to more accompanied melody, easily accessible to the middle class (although, to be sure, polyphony was reincorporated into the mature Classical style of Wolfgang Amadeus Mozart among others). A great deal of music was written for amateur performers, who ruled the marketplace.

One of the important genres for amateurs was the string duet, which has been relatively neglected by music historians. The lesser status of this genre today can be attributed to prejudice against amateur use, the absence of virtuosic elements that attract public attention, and the smaller sound caused by the limited instrumentation.

There is, however, a remarkable set of pieces in this genre, specifically for violin and viola: a set of six duets consisting of four by Michael Haydn and two by Mozart. The Viennese musicologist Hans Jancik's biography of Haydn, with the subtitle "Forgotten Master," makes the case that the evaluation of him has been unfair,[1] despite his high reputation in his day as a composer, especially of religious works. Haydn, who spent most of his life at the Salzburg Court, was closely connected with Mozart as close friend and coworker.

There is an anecdote from 1783, the year of composition, that Mozart, on vacation in Salzburg, was willing to help an ailing Haydn finish the six duets for violin and viola, commissioned by his employer. The ghostwriting problem goes beyond friendship and shows Mozart's appreciation and respect for Haydn. Although little known today, Haydn's own duets for violin and viola are well worth studying and playing. Of course, Mozart's duets, K. 423 and K. 424, by Wolfgang, are already well known and widely performed as the most representative of duets for this instrumentation.

[1] Karl Geiringer, "*Te Deum in C* (1770) by Michael Haydn and Reinhard G. Pauly," *Journal of the American Musicological Society* 16, no. 3 (autumn 1963): 408.

The purpose of this study is to compare and analyze Haydn's four duets, MH 335–338 and Mozart's K.423–424, demonstrating the value of Haydn's as well as their influence on the greater works by Mozart.

This study first focuses on both compositional background and the development of the string duet genre as well as Haydn and Mozart's social relationship and musical interaction. All six duets are analyzed individually and collectively. The intent of the study is to make Haydn's duets better known, as well as to draw attention to their relationship with well-known works by Mozart.

Chapter 1: The Unaccompanied Instrumental Duet

A General Overview of the Instrumental Duet

In *Grove Music Online* and the *Harvard Dictionary of Music*, a duet is defined as a work for two performers, vocal or instrumental, of equal importance to some degree, whether accompanied or not.[1]

Unlike the vocal duet, which began in the thirteenth century, the instrumental duet originated in the sixteenth century. In fact, the beginning of the instrumental duet almost coincides with the beginning of the history of instrumental music, and the duet therefore can be viewed as one of the earliest instrumental music genres. The duet has a unique function that distinguishes it from other types of chamber music: its high utility and suitability for education.

The duet can be traced back to the Renaissance vocal and instrumental genre known as *bicinia.*[2] An example is the *Musica duorum* (Rome, 1521), a collection written by the early sixteenth-century Italian composer Eustachio Romano. He is "the first known composer of instrumental duets in the new imitative style of Josquin des Prez and his contemporaries."[3] The first known publication of Italian printer Giovanni Giacomo Pasoti, as well as the first printed book of instrumental ensemble music, the *Musica duorum* consists of fourty-five single-movement duets in various combinations such as *tenore cum basso*, *tenore cum tenore*, *bassus cum basso*, *cantus cum tenore*, and *cantus cum canto*, or in other words, part ranges instead of designated musical instruments. Until the Baroque period, musical instruments in concerted music were rarely specified, and any musical instrument in the range corresponding to that part

[1] *Grove Music Online*, s.v. "Duet," by Michael Tilmouth (accessed 10 September 2020); *Harvard Dictionary of Music*, 4th ed., s.v. "Duet."

[2] Latin for a two-voice compositional for voices, instruments, or keyboard without further accompaniment, especially one from the fifteenth through the early seventeenth century. It is a term mainly related to the educational repertoire promoted in German-speaking regions (especially among Lutherans); *Harvard Dictionary of Music*, 4th ed., s.v. "Bicinium."

[3] *Grove Music Online*, s.v. "Eustachio Romano," by Howard Mayer Brown.

could be used. Romano's duets have a fairly strict imitative style and seem to have been conceived with an educational purpose.

The term "duet" was usually not applied to the repertoire of sonatas for keyboard and another instrument in the eighteenth century.[4] The earliest pieces that we experience nowadays tend to be Baroque "solo" sonatas. This genre goes back to the Italian violinist composer Biagio Marini (1594–1663). It is easy to misunderstand the word "solo," when the instrument in question is accompanied. Again, we do not normally consider such pieces duets. Rather, a duet is a work for two melodic instruments without keyboard accompaniment, such as duets for two violins, two flutes, or a violin and a cello.

From the seventeenth century onwards, chamber music was defined by the number of solo parts, not simply the number of instruments used. For example, in the Baroque period, the term "trio sonata" could apply to one instrument (e.g., organ), two instruments (e.g., violin and obbligato harpsichord), or three instruments (e.g., two violins and basso continuo, setting aside the improvised harmonic filler).

In the eighteenth century, the combination of a keyboard instrument and a solo instrument such as violin or flute was often referred to as an "accompanied sonata," rather than a duet.[5] This is because, although there are two instruments, the keyboard played the dominant role and the other instrument a more subordinate one. For example, in Mozart's early violin sonatas, the piano's role is more prominent and the violin has a secondary ornamental role, so the works are indeed classified as "accompanied sonatas" rather than duets.

Considering that an unaccompanied genre that was completely unaccompanied was created around the same time, this terminology makes sense. In fact, the solo tends to be focused on the violin, which generally plays one line, with occasional spread chords and even polyphony.

[4] Tilmouth, "Duet"; *Harvard Dictionary of Music*, "Duet."
[5] Tilmouth, "Duet."

The main purpose of the duet was educational, pedagogical, or practical,[6] leading to the genre being able to advance more rapidly than any other instrumental music genre. Johann Joachim Quantz (1697–1773), who wrote many flute duets for pedagogical purposes such as *Sei Duetti a due flauti traversi* (six duets for two flutes, 1759). He described the positive aspects of duet playing as follows:

> "One can easily get into the habit of either rushing or dragging; one does not learn the correct execution of suspensions as quickly: and the reason is that no counter-motion is heard in another part; or, even if the master plays another part with you, because in a concerto the full harmony is not heard, and in a solo often not enough motion is heard to keep yourself in time. And when, with much anguish and difficulty, a concerto has finally been learned by heart, as soon as one wishes to play it with the full accompaniment, one seems to be transported in a different realm. All of these inconveniences fall away, however, if duets have been practiced for a while. Then, on the foundation of the good and correct execution laid through them, whatever else is required in the way of speed, extempore variations, and such matters, can be cultivated with much less effort in the practice of concertos and solos.[7]

Echoing Quantz, I cannot overemphasize how much simpler and more effective it is to demonstrate playing by means of duets rather than verbal descriptions: proper phrasing; width and speed of vibrato; pressure, speed, and length of bowing; all these help students quickly understand music. In addition, from the perspective of the teacher, it is easy to fix mistakes or bad habits and to improve performance skills such as inappropriate rhythms and poor intonations that occur while playing with students. In addition, music making that involves breathing together and making eye contact helps to foster a sense of cooperation and to elicit enjoyment and artistic inspiration.

Despite the value of duets, aesthetically outstanding duets are rather rare. This may be because of the compositional skill needed to manipulate only two voices well enough to create a

[6] It is a predecessor of the later concept of *Hausmusik.*

[7] Johann Joachim Quantz, *Six Duets for Two Flutes*, preface trans. Serge Flaumont (Boca Raton: Masters Music, 2003), 4.

variety of textures and colors. Therefore, with the exception of a few exceptional examples, most duets were confined to educational purposes until the mid-eighteenth century.

The various degrees of difficulty according to the level of education allowed for selecting appropriately to the skill of the performers, and the small-scale organization made it possible to enjoy music making without constraints and pressure in a private space. This is a distinctive feature even from other chamber music, so the duet was favored among music teachers and their students as well as amateurs. Also, other chamber genres of this period, such as string trios and quartets, still tended to be biased towards the violin. In duets, a more equal treatment was preferred.[8]

Despite the origins of the duet in education for amateurs, given that the main music consumers of the eighteenth century were amateur musicians, there was great demand for music for them. In these circumstances, the duet was gradually upgraded from teaching studio to salon to concert.

String Duets

There were few string duets before 1750. Telemann, Geminiani, and Leclair are representative composers of such works. In 1727, Georg Philipp Telemann (1681–1767) wrote *Sonates sans Basse, à deux Flutes traverses, ou à deux Violins, ou à deux Flutes à bec*, Op. 2, TWV 40:101–106. In keeping with Baroque style, these duets are the sonata da chiesa type, with a sequence of four movements, slow-fast-slow-fast. With much imitation and canonic texture, they exhibit contrapuntal characteristics, thus displaying educational purpose. In the slow movements, the melodies are in galant style with a great deal of ornamentation. Since it is a polyphonic texture, the balance between two instruments is fairly even in style and difficulty.

[8] John H. Baron, *Intimate Music: A History of the Idea of Chamber Music* (New York: Pendragon Press, 1998), 280.

Francesco Geminiani (1687–1762) wrote twelve instructive pieces for two violins (probably before 1750), representative examples of the educational purpose of the early duet. Because they were composed by an Italian late Baroque composer, they are more homophonic rather than contrapuntal. The beginnings seem imitative, but gradually the two parts exchange thematic ideas, balancing their roles. These twelve duets have particularly diverse movement structures. The first six are in three movements, fast–slow–fast, and the second six are in two movements, slow–fast; the last movement of no. 12 a theme and variations. It seems to have been the composer's educational purpose to expose students to various styles. Also testifying to an educational purpose are the duets contained in Geminiani's *The Art of Playing on the Violin*,Op. 9 (1751).

A French composer Jean-Marie Leclair (1697–1764) wrote violin duets, Op. 3 (1730) and Op. 12 (1746). Most of these duets consist of three or four movements, although their form and order are irregular, including dances such as sarabande, gigue, and gavotte. The two parts are given almost equal importance, and they exchange leads with each other. Frequent multiple stops, imitatively repeating arpeggio passages, as well as imitative fugato and chordal passages create a remarkable variety of texture. Melodies are lyrical and decorative. Various violin techniques are required, such as repeated triplets, broken octaves over two octaves, multiple stops, and fast string-crossing. Leclair's duets begin to show the potential of the duet in art music, beyond educational purposes.

Johann Sebastian Bach's second son, Carl Philipp Emanuel Bach (1714–1788), is also known to have written a duet for two violins, now lost, and his surviving duet is one for flute and violin, H. 598, published in 1748, and probably influenced by his employer, Frederick II of Prussia, who was a flute player. The polyphonic texture, ultimately learned from his father, is outstanding.

Between 1760 and 1810, a considerable number of string duets were composed, coinciding with the golden age of chamber music.[9] Some examples follow.

Luigi Boccherini (1743–1805), a great cellist of his time and a pioneer of string instrumental music, composed six violin duets, Op. 3 (G56-61), in 1761. They adopt a three-movement structure of fast, slow, and fast, (minuet or rondo). The works are characterized by lively melody in the violin while the viola has mainly accompaniment role: a mixture of two equal parts frequently moving in thirds; a departure into imitative polyphony, after which they meet again homophonically; and a thicker texture with double stops. In particular, viola now rears its head with small thematic ideas. Boccherini certainly took the duet seriously.

Johann Sebastian's youngest son, Johann Christian Bach (1735–1782), also composed six violin duets, although they are little known today. His *Sechs Duette für zwei Violinen* (1775) have a homophonic structure characteristic of the pre-Classical duet, in a three-movement format. The finales use a variety of musical approaches, including theme and variations. Sometimes the texture is polyphonic. In the balance between instruments, the first violin still has more prominence.

[9] A large number of unaccompanied string duets were composed by: Giuseppe Torelli (1658–1709), Georg Philipp Telemann (1681–1767), Francesco Geminiani (1687–1762), Jean-Marie Leclair (1697–1764), Jean Barrière (1707–1747), Felice Giardini (1716–1796), Johann Adam Müller (1730–1773), Antonin Kammel (1730–1784), Joseph Haydn (1732–1809), Johann Christian Bach (1735–1782), Johann Friedrich Wilhelm Wenkel (1734–?1792), François Gossec (1734–1829), Ignazio Raimondi (*ca*. 1735–1813), Michael Haydn (1737–1806), Johann Baptist Vanhal (1739–1813), Ernst Eichner (1740–1777), Antonio Lorenziti (1740–1789), Andreas Lidl (*ca*. 1740–*ca*.1788), Bazyli Bohdanowicz (1740–1817), Václav Pichl (1741–1805), Luigi Boccherini (1743–1805), Carl Stamitz (1745–1801), Luigi Borghi (1745–1806), Giuseppe Maria Cambini (1746–1825), Nicola Mestrino (1748–1789), Anton Stamitz (1750–between 1796 and 1809), Johann Franz Xaver Sterkel (1750–1817), Benjamin Blake (1751–1827), Nicolas-Marie Dalayrac (1753–1809), Franz Anton Hoffmeister (1754–1812), Giovanni Battista Viotti (1755–1824), Wolfgang Amadeus Mozart (1756–1791), Ignace Joseph Pleyel (1757–1831), Alessandro Rolla (1757–1841), Rodolphe Kreutzer (1766–1831), Antonio Bartolomeo Bruni (1757–1821), Franz Christoph Neubauer (1760–1795), Michael Joseph Gebauer (1763–1812), Franz Alexander Pössinger (1766–1827), Rodolphe Kreutzer (1766–1831), Ludwig van Beethoven (1770–1827), Huber(1772) and Louis Spohr (1784–1859).

Also, in the 1770s, duets with a virtuosic character were composed by violinist-composers such as Bazyli Bohdanowicz (1740-1817) and Huber (1772).[10]

The Italian composer and violinist Giuseppe Maria Cambini (1746–1825), resident in Paris, left a variety of duets, including thirty violin duets, viola duets, violin–cello duets, and no fewer than forty-two violin–viola duets, probably because of the popularity of the genre, although he may have been inspired by the duets of Michael Haydn and Mozart (1783).[11]

In the early 1780s, the duet began to move clearly beyond its education role into music for amateurs. Composers such as Hoffmeister and Pleyel wrote duets that targeted the expanded music market caused by the increase in the number of middle-class amateur musicians. At the same time, traveling virtuosi wrote duets to show their skills, taking a student as accompanist along on tour, Franz Eck and his student Louis Spohr.[12]

The most important duet repertoire was for two violins. The violin was the most advanced instrument in the development of technique and sound, popular with amateurs, and also the most basic instrument used for education.

The duet for violin and viola can also be seen as a variant of the two-violin duet. To understand this development, it is necessary to consider the shift of perspective in regard to the viola.

Change in Perception of the Viola

In the Baroque period, the viola was perceived as insufficient to take a solo part, and thus had tended to be relegated to harmonic support. Although the "viola joke" seems to be modern, the

[10] Baron, *Intimate Music*, 199.

[11] Mozart criticized Cambini for his involvement in the cancellation of his Sinfonia Concertante for Four Winds in E-flat major, K. 297b (Anh. C 14.01) at a concert in Paris in 1778, and on the other hand praised his quartets.

[12] Baron, *Intimate Music*, 280.

viola in the first half of the eighteenth century was treated as a second-class citizen, often played by unskilled violinists and inexperienced people.

In the Renaissance, "viola" was general term for bowed stringed instruments, divided into viola da gamba (viola played between legs, or the viol family) and viola da braccio (viola played on the arm, ancestors of the violin family). According to Boyden, there is no evidence that the viola preceded other members of the violin family. The viola was a relatively superior instrument, the size and volume of which were larger than that of the modern viola, which explains why violas vary in size, from very large models required to play the tenor register to small models to play the high alto register. The rich and mellow sound was considered to blend well with the human voice[13] and was especially preferred in the noble salon over the violin, the loud sound of which fitted it more for street music. By the mid-seventeenth century, French string orchestras played in five parts, including three violas of different physical sizes but the same tuning, all given simple music. What was called in English the "tenor violin" morphed into the viola over the eighteenth century.

During the Baroque period, Arcangelo Corelli, Bach, George Frideric Handel, and Antonio Vivaldi used the viola well in string ensembles, and Geminiani even presented a viola solo in his concerti grossi.[14] The viola concerto was pioneered by Telemann, who realized the true value and potential of the instrument around 1740. Then early Classical composers such as Carl Ditters von Dittersdorf, Anton Stamitz (1750s), Georg Benda (1775), Carl Friedrich Zelter (1779), Carl and Anton Stamitz (1770s), and Johann Baptist Vanhal (1785) composed viola concertos and sonatas. In addition, Mozart wrote *Sinfonia Concertante,* K. 364/320d (1779), in which he raised the technique of the viola beyond its traditional role, almost equal to that of the

[13] David D. Boyden, *The History of Violin Playing from its Origins to 1761: and its Relationship to the Violin and Violin Music* (New York: Clarendon Press, 1990), 33.

[14] Ibid.

violin, and the work has become recognized as one of the greatest for the instrument in any age.[15] This work greatly contributed to the viola's leap forward as a solo instrument. As the role of viola gradually expanded, viola technique also developed and that stimulated the emergence of dedicated professional violists.

Although viola solo pieces from the mid-eighteenth century are rare, many chamber works including the viola were written in various forms from duet to quartet. In chamber music of the late eighteenth century, the role of viola was mostly to fill in the middle harmony, a role that might have reduced the number of good violists. Joseph Haydn, the "Founder of the String Quartet" after 1760, actively used the viola in this genre, although it was at first limited to the accompaniment role.

As shown above, this viola repertoire, including the viola concerto, which gradually appeared from around 1740 and expanded after the mid-eighteenth century, stimulated the realization of the potential of the tone and technique of the instrument and the emergence of dedicated professional violists.

[15] Oana Vasilica Potur, "The History and Pedagogy of Viola Duos from the Late Eighteenth and Early Nineteenth Centuries" (DM document, Florida State University, 2015), 8.

Duets for Violin and Viola

After 1740, as the viola's repertoire developed, the instrument began to be recognized as valuable in its own right. Particularly, as the violin-viola duet genre began to be actively composed in the late eighteenth century, the golden age of Classical chamber music, it was considered one of the more popular combinations and became part of the standard repertoire introduced in public concerts.

As many composers began to explore the possibilities and strengths of the viola, they began to treat it as a solo instrument and made an effort to equalize it role in ensembles with other instruments. Not only did this have an effect on raising the status of violists, it led an increased demand for viola repertoire. The viola concerto made significant progress, especially in the years 1740–1840,[16] which happens to coincide with the period when the violin-viola duet was most prolific.

Representative Violin–Viola Duets up to 1780s

It is hard to find works for the violin–viola duet written before 1750. Joseph Haydn's six duets may well be the earliest, probably written in 1769 or early 1770. Their structure is fast–slow–minuet without trio or theme and variations, similar to Boccherini's violin duets. The viola shares the main motivic ideas but does not become equal to the violin, staying in an accompanying role and sometimes double stops for harmonic filling. Haydn initially titled it "*Solo per il Violino*" (solos for violin) but its first edition around 1790 shows that it was intended as "a violin solo with a bass accompaniment" rather than duo. But he later changed the title to *6 Violin Solo mit*

[16] Constance J. Whitman Gee, "The Viola Concerti of the Stamitz Family: A Performance Project including Concerto in G major by Johann Stamitz (1717–1757), Concerto Number One in B -flat major, Concerto Number Three in G major and Concerto Number Four in D major by Anton Stamitz (1750–after 1796), Concerto Number One in D major and Concerto Number Two in A major by Carl Stamitz (1745–1801)" (DMA document, University of Maryland, 2001), 6.

Begleitung einer Viola (6 violin solos with viola accompaniment), reminiscent of the Baroque concept of solo and basso continuo accompaniment.

It is certain that Michael Haydn had his brother Joseph's works in mind as models when he undertook the commission to write duets, just as Mozart had in mind Michael Haydn's duets when he wrote his own. It is not surprising that Joseph composed duets including viola in that he was already aware of the potential and usefulness of viola and began actively using it for chamber music, as we have mentioned.

A good example of a truly balanced combination is found in many works of Carl Stamitz, the first virtuoso violist and a leading Mannheim composer of the eighteenth century, who composed fifteen duets for violin and viola between 1773 and 1778, eventually writing thirty duets for this combination, such as Op. 10, Op. 12, and Op. 19, mainly consisting of two or three movements. The first movements are mainly fast, the second is slow or a minuet, and the last is mostly in rondo form, sometimes replaced by the corrente or allemande of French Baroque dances. The overall texture is homophonic, but sometimes monophonic textures also appear, because of the hocket-like[17] style between the two instruments.

The soloistic violin part mainly leads the music, with viola accompaniment, but the viola part does not merely have a supportive role; rather, it is quite soloistic and requires demanding techniques such as agile string-crossing, sweeping scales and arpeggios, frequent double-stops and triple-stops, and its frequent unisons or expanded passages in thirds with the violin, even in a fast tempo. The viola often plays similar ideas to the violin by exchanging imitative melodies or melodic fragments with the violin, and often moves homophonically with the violin in thirds to produce a dramatic gesture. The part has more singable melody than that of Joseph Haydn, and the diverse texture gives the effect of playing more than two instruments. Stamitz's duets seem

[17] According to the *Harvard Dictionary of Music*, a hocket is characterized by the distribution of melody lines between two voices. When one player makes a sound, the other does not, and vice versa. As a stylistic device it was widely used in the Middle Ages in the conductus, motet, and Mass.

useful both for education and for performance as a good example of equal partnership. He was one of the first virtuoso violists to perform in a violin–viola duet, with his brother, Anton.

In the six duets for violin and viola, Op. 10 (*ca*. 1770s), by the German bassoonist and composer Ernst Eichner, the viola mainly plays chords, arpeggios, and Alberti bass, focusing on accompaniment, but sometimes takes over the main melody. As for balance of the roles, the violin has the melody and the viola the accompaniment, but the rhythm of the viola is not technically easy as it duplicates the violin's sixteenth notes. This choice is probably for education, and it can be assumed that the teacher played the viola. The division of roles marks it as a clear educational duo. In addition, Andreas Lidl wrote duets for violin and viola, Op. 3 (*ca*. 1778).

Anton Stamitz composed several types of duets, including one for two violins and eighteen for violin and viola between 1777 and about 1780. Anton, well known as Rodolphe Kreutzer's violin teacher, wrote many duets for teaching as well. He demanded a technique of similar difficulty for both instruments and tended to treat the viola as equal to the violin. This equality between instruments was not surprising for Anton, who played both violin and viola well. Usually the duets have a two-movement structure with a fast movement followed by rondo, minuet and trio, or theme and variations.

Franz Anton Hoffmeister, an Austrian composer, violist, and music publisher active in the later eighteenth century, composed twenty-one duets for violin and viola, of which Op. 7 (1788) and Op. 19 are relatively more performed. Op. 7 is comprised of three movements and Op. 19 mainly of two, placed in the order fast–slow, or even a single movement with a short slow introduction (No. 5). Hoffmeister's works are generally homophonic, with an imitative texture of exchanging brief musical elements such as the main motives between the two instruments. In rare cases, theme and variations were used for the first movement (Op. 19, no. 3). The slow movement of Op. 19, no. 5 is homophonic and has a thick chordal texture with double-stops. It is noteworthy that Hoffmeister experimented with a chorale-like texture. Overall, both violin and viola parts of Hoffmeister are of medium difficulty. The violin part is mostly dominant; when the viola takes

the main melody, it unfolds like a simple conversation. Stamitz's viola part was much more soloistic and given more weight than Hoffmeister's, which simply imitates the violin for a short time and contains a large number of unisons or parallel thirds. Hoffmeister does sometimes reveal the viola's significance by using double-stops or sixteenth-note running passages.

The violin–viola duet was explosively favored from the 1780s, and many major and minor composers tried their hand at it. It seems that the 1783 set by Michael Haydn and Mozart may have played a role in the development of the genre, and should be placed in an important historical position. Of all the many violin and viola duets currently available, Mozart's duets are the most consistently played and the most memorable. Michael Haydn and his four duets will be discussed in the next chapter.

Chapter 2: Michael Haydn and Wolfgang Amadeus Mozart

Biographical Background of Michael Haydn

Johann Michael Haydn, who has long been undervalued in comparison with his older brother Franz Joseph, was not only the most famous composer in Salzburg, but also well-recognized internationally. Like his brother, Michael contributed to the musical wealth of the First Viennese School in the eighteenth century. Although nowadays known almost exclusively for his religious music, he wrote both religious and secular music, leaving behind more than 360 works.[1] As expert on counterpoint, he was also recognized as a great composition teacher, who trained such important students as Sigmund von Neukomm (1778–1858), Anton Diabelli (1781–1858), and Carl Maria von Weber (1786–1826). Even Franz Schubert (1797–1828), who had no personal acquaintance with him, admired Michael Haydn and his music.[2] Since Schubert was from the same boy choir in Vienna, he would have had more opportunities to experience Michael's music. Schubert is reported to have said in front of Michael's grave in St. Peters church in Salzburg: "The good Haydn! It almost seemed as if his clear, calm spirit were hovering over me. I may be neither calm nor clear, but no man living reveres him more than I. My eyes filled with tears as I came away."[3]

Michael Haydn was as highly regarded in Salzburg as Mozart and Joseph Haydn. As a member of St. Stephen's boy choir in Vienna along with Joseph, Michael excelled at singing, in a higher tessitura than his brother. As an instrumental player, he was better than Joseph, being good at the violin and organ, whereas Joseph was not particularly good at playing any instruments. Michael was already able to make money working as a sub-organist at Stephen's Cathedral at the

[1] Benjamin Perl, "Mozartian Touches in Michael Haydn's Dramatic Works," *Min-Ad: Israel Studies in Musicology Online* 5, no. 2 (2006); http://www.biu.ac.il/HU/mu/min-ad/06-2/7_Mozartian_Touches77-88.pdf (accessed 10 May 2019).

[2] James M. Keller, "Mozart and the Other Haydn," *Chamber Music* 29, no. 3 (1 May 2012): 49.

[3] H. C. Robbins Landon, *Essays on the Viennese Classical Style: Gluck, Haydn, Mozart, Beethoven* (London: Barrie & Rockliff; The Cresset Press, 1970), 77.

young age of twelve. When Michael left the choir when his voice broke at the age of sixteen, he was qualified to serve as an organist and composer for churches in Vienna. Whereas Joseph had no significant position before meeting the Hungarian nobleman Pál Antal Esterházy in 1760, Michael had already worked as the Kapellmeister of the Bishop of Grosswärdein (now Oradea, Romania) since 1757, and he was appointed as organist and music director in Salzburg in 1763.

Michael Haydn was especially considered a better church music composer than Joseph. Michael's sacred music was more highly praised by critics at the time and also more popular than Joseph's. Joseph himself considered Michael the best composer of sacred music. According to Dwight Blazin, E. T. A. Hoffman (1776–1822), one of the most influential German writers of the time, considered "Michael's church music superior to that of his brother Joseph."[4] Joseph said that Michael never lagged behind him in musical genius, although he was not equally distinguished or successful.[5] Archbishop Sigismund von Schrattenbach, Michael Haydn's employer in Salzburg, gave him the main duty of composing for religious events, a task that was considerably more burdensome than those undertaken by freelancers such as Mozart and Joseph. Nevertheless, his religious music could be composed without being shaken by fashion or financial pressure, and at the same time, it could be highly evaluated by anyone.

[4] *Grove Music Online*, s.v. "Haydn, (Johann) Michael," by Dwight Blazin.

[5] Anonymous biography of Michael Haydn, *The New Musical Magazine, Review and Register*, 1, no. 6 (August 1809), 94; https://www.ripmfulltext.org/ripm/Source/PDFLinks/259655 (accessed 14 December 2020).

Connection between the Haydn Brothers and the Mozarts

The Haydn brothers and the Mozarts maintained a close relationship and mutually influenced one another, directly and indirectly. Wolfgang's respect for his senior composer Joseph Haydn was great. Wolfgang met him in Vienna and was inspired by him and his music, especially the symphonies and chamber music, to create compositions in the same genres. In particular, the six string quartets dedicated to Joseph reveal his huge admiration. Likewise, it is clear that Joseph respected Wolfgang highly. After listening to these six quartets, Joseph extolled Wolfgang to his father Leopold, saying, "I tell you before God, and as an honest man, that your son is the greatest composer I know, either personally or by reputation. He has taste and moreover the greatest possible knowledge of the science of composition."[6]

Nevertheless, Wolfgang had a closer relationship with Michael Haydn. Wolfgang knew Michael from his childhood, before making the acquaintance of Joseph. Wolfgang also seriously studied Michael's music from his teens.

The Relationship between Michael Haydn and the Mozarts

It was natural that Michael Haydn met Wolfgang when he moved to Salzburg to get a job. At the time, Leopold was often absent from work due to his son's concert tour, and the Archbishop, the employer of the Mozarts, could no longer tolerate his neglect of duty. So he appointed Michael as music director in 1761 as well as concertmaster, and organist from August 1763,[7] having previously worked for the bishop in Grosswardein, the Archibishop's nephew.[8] Michael Haydn was more recognized and privileged than the Mozarts.[9]

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[6] H. C. Robbins Landon, ed., *The Mozart Compendium: A Guide to Mozart's Life and Music* (London: Thames & Hudson, 1990), 223.

[7] Julian Rushton, *Mozart,* The Master Musicians (New York: Oxford University Press, 2006), 285.

[8] In February 1763, Archbishop Schrattenbach appointed Giuseppe Lolli as Kapellmeister, and Leopold became vice-Kapellmeister.

[9] Robert W. Gutman, *Mozart: A Cultural Biography* (San Diego: Harcourt, 2000), 17.

It was Michael Haydn who was in a position to have a more direct impact on Wolfgang than Joseph. Whereas communication with Joseph consisted only of letters and a few direct visits, Wolfgang was able to have a much closer relationship with Michael, who was already settled in Salzburg. Their special bond stems from the relationship that Michael had with Leopold, who worked in the same court orchestra. Leopold praised Michael as a true artist, in spite of his drinking habits. Leopold mentioned Michael's outstanding musical talent in the incidental music to *Zaire* in a letter to his son.[10] In another letter in October 1777, Leopold praised the beauty of this music of Michael's, citing that the bishops also highly appreciated the work.[11] In the next letter to his son in November 1777, Leopold showed his admiration for the superb style of Michael's *Missa Sancti Hieronymi.*[12] And in a letter to his daughter Nannerl in March 1787, Leopold said that Michael was a composer of genius, except for the theatrical genre. Leopold had strongly encouraged Wolfgang to learn from Michael's music.

After the death of the chief organist of Trinity Church, Anton Cajetan Adlgasser, in 1777, Michael Haydn was appointed as his successor. In turn, Wolfgang took over Michael's position as an organist at the cathedral. In 1781 when Wolfgang moved to Vienna, Michael assumed that position in the cathedral. After Leopold, a former violinist at the court, died in 1787, Michael even taught violin on his behalf.

The musical interaction between Michael Haydn and Wolfgang was active and frequent. For Michael's wedding gift, Wolfgang wrote a work for Michael's wife, Maria Magdalena Lipp (1745–1827), to perform. Wolfgang also cast her in his operas, including the first opera, *Die Schuldigkeit des ersten Gebotes*, K. 35 (The Duty of the First Commandment, 1767),[13] *La Finta semplice*, K. 51 (The Fake Innocent, 1768),[14] and *Il Re Pastore*, K. 208 (The Shepherd King,

[10] H. C. Robbins Landon, *The Mozart Essays* (New York: Thames & Hudson, 1995), 130.
[11] Ibid.
[12] Ibid., 131.
[13] Landon, *Mozart Compendium*, 56.
[14] *Grove Music Online*, s.v. "Finta semplice, La," by Julian Rushton.

1775). Wolfgang also introduced three of Michael's symphonies to the Viennese publisher Artaria in 1786, with whom he had already published his own music.[15]

Wolfgang also deeply admired Michael Haydn, and the fact that he kept in touch during his concert tours clearly reflects their close friendship. In a letter to his father in December 1777, Wolfgang wrote that he appreciated Michael not only as a good man, but also as a great musician. Wolfgang mentioned Michael's *Missa Sancti Hieronymi* and *Offertorium*, in particular, saying: "What especially pleased me was, that since the oboes and bassoons approximate so closely the human voice, the tutti seemed like a pure vocal chorus, large and powerful, for the sopranos and altos, reinforced by the six oboes and the alto trombones, rightly counter-balanced the strong array of tenors and basses…."[16] In addition, Wolfgang not only asked Baron Swieten (1733–1803), an influential figure in Vienna at the time, for permission to perform any recent Vespers, or Masses, or fugues of Michael's at a regular Sunday morning concert, but also copied Michael's music.[17]

It was natural for Wolfgang to accept Michael Haydn as a mentor in the somewhat limited musical environment of Salzburg.[18] There is even more evidence of Wolfgang's admiration for Michael's music. During a busy concert tour, Wolfgang several times asked his sister and father to send him Michael's music; for example, minuets,[19] fugues, Vespers, and the offertory *Tres sunt*. Obviously, Michael must have known the young Wolfgang's talent. In fact, as we will see, Michael had two collaborative experiences with Mozart, proving that the two musicians had an amicable friendship. Michael appreciated the musical abilities of both Mozarts,

[15] Landon, *Mozart Essays*, 133.

[16] Karl August Rosenthal and Theodore Baker, "The Salzburg Church Music of Mozart and his Predecessors," *Musical Quarterly* 18, no. 4 (October 1932). 564–565.

[17] Landon, *Mozart Essays*, 132.

[18] Salzburg's contemporaneous composers include Anton Cajetan Adlgasser (1729–1777) and Johann Ernst Eberlin (1702–1762).

[19] Rosenthal and Baker, "Salzburg Church Music."

not only collaborating with Wolfgang but arranging Leopold's works, such as the famous "Toy" symphony (long thought to be by Joseph Haydn).

Michael Haydn's Influence on Wolfgang

Michael Haydn had a profound impact on Wolfgang, as represented in their collaborations, which began early in Wolfgang's career. In fact, Wolfgang's first oratorio, composed at the age of eleven, was a collaboration partly with Michael. The first part of the *Die Schuldigkeit des ersten Gebotes* (The Obligation of the First Commandment), K.35 (1767), was written by Wolfgang, with Michael in charge of the second part and Anton Adlgasser in charge of the third part.[20] This collaboration would have enabled Wolfgang to quickly acquire Michael's style and made it possible for Michael to discover the outstanding talent of the young musician.

In addition to the collaboration, Michael Haydn also greatly influenced Wolfgang's early chamber music, as in the first string quintet in B major (1773). Wolfgang had already completed two string quartets during his Italy trip in early 1773 even before he encountered Michael's brand-new genre of string quintet, the Notturno in C, P. 108. Michael's second string quintet, Notturno in G, P. 109, composed at the end of 1773, inspired Wolfgang to rework his own string quintet, K. 174, with a new trio and finale, showing that he not only took Michael's work seriously but gained abundant inspiration from it.

The string quintet was a chamber-music genre that started in Italy in the 1760s and became popular in Austria in the late eighteenth century. It is easy to imagine that Wolfgang might have been influenced by Boccherini, the most representative composer of the genre, but the string quintets of Boccherini and Wolfgang are different in instrumentation. Michael Haydn followed the initial form, which included two violas, whereas Boccherini mainly used two cellos instead. Adding another viola to the string quartet was typical of Austrian string quintets at that

[20] Rushton, *Mozart*, 11.

time, and Michael's fondness for the viola would have been reflected in the genre to some extent. In his work, employing melodic elements for the viola similar to the those for the violin was an experiment in the viola's potential.[21]

According to Baron, Michael Haydn's early string quintets somewhat resemble the early cassations of Joseph with five or six movements and seem to have been influenced by his style.[22] Landon noted that Wolfgang's quintet was apparently inspired by Michael, but also by Joseph's symphonies and string quartets.[23] Yet Wolfgang seems to have been influenced earlier and more directly by Michael than by Joseph.[24] Guttman, Mozart's biographer, includes Michael Haydn on the list of composers who influenced Wolfgang, referring to other instrumental music by Wolfgang such as the *Cassations*, K. 63 and K. 99/63a, and the *Serenade*, K.100/62a.[25]

However, it is in the symphony that Michael Haydn influenced Wolfgang's instrumental music the most.[26] Landon mentions the common aspects between K. 133 (1772) and K. 134 (1772), noting that reusing the first theme or opening idea as a closing gesture at the end of the movement was a device found in some symphonies by Michael Haydn.[27] Perhaps because of this similarity, an authorship problem of Wolfgang and Michael's works came up. Two symphonies attributed to Wolfgang turned out to be Michael Haydn's late work. The first work is K. 444, known as Symphony No. 37. The problem arose when Wolfgang put the symphony No. 36, "Linz," and another symphony on his repertoire list. The former was written in four days to prepare for a concert in a hurry in Linz during a brief stopover in 1784 right after his three month-visit to Salzburg. The latter, Wolfgang's Symphony No. 37, was actually Michael Haydn's Symphony No. 25 in G major, the misunderstanding occurring because Wolfgang attached his

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[21] Landon, *Mozart Essays*, 144.
[22] John H. Baron, *Intimate Music: A History of the Idea of Chamber Music* (New York: Pendragon Press, 1998), 190.
[23] Landon, *Mozart Essays*, 144.
[24] Baron, *Intimate Music*, 191.
[25] Gutman, *Mozart*, 252.
[26] Rushton, *Mozart*, 285.
[27] Landon, *Mozart Compendium*, 256.

own short, slow introduction to Michael's piece before performing it in concert. The truth was revealed by Michael's cataloger, Lothar Perger, in 1908. The fugato type of final movement in Wolfgang's Symphony No. 41, "Jupiter" (1788) was influenced by Michael's Symphony No. 28 (1784).[28] Second, the symphony known as K. 291 by Wolfgang also turned out to be a work of Michael's, No. 23 in D major, P. 43, MH 287 (*ca*. 1779). It has been said that this happened because Wolfgang studied by copying music.

There is a lot of speculation among scholars about why Wolfgang put an introduction on Michael Haydn's Symphony No. 25. For example, Wolfgang could have believed that the symphony should have had a slow introduction, because of the fashion started by Joseph Haydn. Wolfgang added a slow introduction to the "Linz" Symphony, included in the same concert. Another scholar argued that it was simply for practice.

Michael Haydn's Romance for Horn and String Quartet (1795) and the slow movement of Wolfgang's Horn Concerto No. 3, K. 447 (1784-87) are similar. According to Robert Levin, Michael borrowed a horn solo melody from the second movement of Wolfgang's horn concerto and used it in his *Romance* almost verbatim.[29] Another controversial work in authorship is three sets of minuets for orchestras, K.105/61f, K.104/61e, and K.61h. According to Landon, Wolfgang's K. 105/61f is actually a work by Michael, and even the first two works of K. 104/61e are Wolfgang's arrangement of Michael's minuets. The rest of the minuets are assumed to be arrangements of Michael's, or even composed by Michael.[30] It is also well known that Wolfgang was interested in Michael's minuets.[31] David Wyn Jones notes that Wolfgang asked his sister Nannerl to send him a minuet of Michael's in the summer of 1770 when Wolfgang was staying in Italy, pointing out that Wolfgang studied the work deeply enough to arrange it for a keyboard.[32]

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[28] Alfred Einstein, *Mozart, His Character, His Work,* trans. Arthur Mendel and Nathan Broder (New York: Oxford University Press, 1972), 127.

[29] Landon, *Mozart Compendium*, 271.

[30] Landon, *Mozart Compendium*, 354.

[31] Rosenthal and Baker, "Salzburg Church Music," 562–63.

[32] Landon, *Mozart Compendium,* 279.

Wolfgang was also heavily influenced by Michael Haydn in sacred music, starting from their first collaboration on the oratorio. Michael was one of the most outstanding church music composers in the German-speaking regions in the mid-eighteenth century. According to David Humphreys, Michael had a great impact on Wolfgang's early church works.[33] One of Wolfgang's doubtful pieces of church music, the offertory *Subtuum praesidium*, K.198/Anh. C.3.08 is closely related to Michael's offertory *In Honor of the Most Blessed Virgin* (1774). And the main theme in the overture to Wolfgang's opera *La clemenza di Tito*, K. 621 (The Clemency of Titus, 1791) is related to Michael's Gloria from the *Missa Sancti Hieronymi* (1777). Recall that Leopold highly praised the *Missa Sancti Hieronymi* and recommended his son to study it; Wolfgang also asked Leopold to send him a *fuga* of Michael's when he was writing the Mass in C minor, K. 427.[34]

According to Landon, Wolfgang's *Te Deum* in C major, K. 141/66b (1769) was based on Michael's *Te Deum* in C major, written in 1760 in Grosswärdein.[35] Moreover, he copied the final movement of Michael's second *Te Deum* in C major (1770) in 1773 and played in the house of Baron van Swieten, an important patron who favored music of Bach and Handel, in 1783. Reinhard G. Pauly observes that Wolfgang participated as an orchestra member in the premiere of Michael's *Te Deum* in C (1770).[36]

Wolfgang's *Requiem* in D minor, K. 626 (1791) is further evidence of Michael Haydn's influence. Michael wrote two requiems out of a total of more than fifty masses. Along with the incomplete requiem in B-flat major, MH 838 (1805), that in C minor, MH 155, for the death of Archbishop Sigmund, composed in 1771, is regarded as a representative work. Completed on the last night of December 1771, only two weeks after the archbishop's death, it was premiered by an

[33] Ibid., 86.
[34] Ibid., 86.
[35] Landon, *Mozart Essays*, 175; Einstein, *Mozart*, 327.
[36] Michael Haydn, *Te Deum in C, 1770*, ed. Reinhard G. Pauly, Collegium Musicum 3 (New Haven, CT: Yale University Department of Music, 1961), editorial notes, 97.

orchestra involving Leopold and Wolfgang at the archbishop's funeral in January 1772,[37] when the fifteen-year-old Wolfgang had just returned to his hometown from the second journey to Italy. Wolfgang's *Requiem*, written twenty years later, was also influenced by other composers such as Johann Sebastian Bach (1685–1750) and George Frideric Handel (1685–1759), but Michael's must have been the first type of requiem that Wolfgang encountered.

Landon noted some further instances of the influence of Michael Haydn's religious works on Wolfgang. Both Michael and Wolfgang used the old psalm tone *Tonus peregrinus*[38] in 1771: Wolfgang's oratorio *La Betulia liberata*, K. 118 (The Liberation of Bethulia) and Michael's C-minor Requiem. Again, Wolfgang applied the tone in his introit of his own Requiem.[39] Julian Rushton and Paul Moseley also notes the two composers' common style[40] and material in their Requiems.[41]

As we have seen, Wolfgang and Michael Haydn influenced each other throughout their lives.[42] Their close musical relationship led to stylistic resemblances between the two composers that have created some authorship issues.

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[37] Daniel Heartz, *Mozart, Haydn and Early Beethoven, 1781–1802* (New York: W. W. Norton, 1995), 537.

[38] "Wandering tone": the reciting tone in Gregorian chant.

[39] Landon, *Mozart Essays*, 163.

[40] Rushton, *Mozart*, 228.

[41] Paul Moseley, "Mozart's Requiem: A Revaluation of the Evidence," *Journal of the Royal Musical Association* 114, no. 2 (1989), 220.

[42] Landon, *Mozart Essays*, 163.

Chapter 3: The Six Duets: Background and Publication

The six duets for violin and viola of Michael Haydn and Wolfgang Amadeus Mozart (K. 423 and 424) are the result of their second collaboration, when Mozart revisited his hometown of Salzburg in August–October 1783.[1] At that time, Mozart was an active musician in Vienna, and Haydn was a highly esteemed court musician in Salzburg.

Archbishop Colloredo of Salzburg, a music lover and good violinist, ordered Haydn to compose six duets for violin and viola.[2] However, only four were completed by Haydn; the other two works were left unfinished because of his poor health at that moment. Haydn was unable to meet the deadline and faced financial difficulties, as Colloredo refused to pay for his commission.[3] At that time, Wolfgang returned home with his wife Constanze to introduce her to Leopold, and to recover the father-son relationship that had been worsened by his marriage. It was his first hometown visit since he had moved to Vienna. Wolfgang went to see Haydn, heard his troubled story, and was willing to write two duets on his behalf.

With Wolfgang's timely help, Haydn was able to receive proper payment on time,[4] which relieved his mental and financial burden. In addition, the six duets were bundled together and safely delivered in Haydn's name in time to Colloredo, who was greatly satisfied. There has been some debate among scholars about the truth of this story, although the prevailing view is that it is reliable, as supported by the close musical exchange between the two men as well as Mozart's letters.

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[1] Gutman, *Mozart*, 629.

[2] Unlike the former Archbishop Schrattenbach, the young Colloredo promoted modernization of the Archdiocese as Salzburg's Enlightenment lord. However, his reforms were carried out somewhat in a conservative framework in order to pay the debts of the former ruler. Because of the pursuit of simplicity and efficiency in music, there were a lot of regulations about music, and the freedom of musicians was limited. In particular, he restricted Mozart's travels at the time, which worsened the relationship between the two of them.

[3] Einstein, *Mozart*, 185.

[4] Landon, *Mozart Essays*, 132.

As for the publication of the duets, there is a variety of evidence. Since grouping six pieces in one set was a common tradition at that time, it is possible that Haydn's four duets were bound along with Mozart's two duets. In 1788 the Viennese newspaper *Traeg* implied that the duets of the two composers had been sold separately, by saying that "four by Michael Haydn and two by Mozart are offered together for sale."[5]

However, Cliff Eisen found a review of Haydn's *Six Sonatas for Violin and Viola* by an anonymous writer in the *Augsburger musikalischer Merkur* for 1795.[6] This review presumes that all six duets were by Haydn. At the end of the review, there was an advertisement that Haydn's six duets would soon be published by Gombart in Augsburg. It is possible that the six duets were combined soon after they were composed.

The German musicologist Wolfgang Plath points out that all six duets would have had to be distributed under Haydn's name in order for the review to make sense.[7] However, regarding the question of whether the six duets were published together or not, under Haydn's name, there is no exact evidence of publication anywhere. Einstein also states that the six duets were never published together but were scheduled to be released in two installments by Gombart in Augsburg.[8]

Gombart's catalog contains works up to 1805 (e.g., Beethoven's Op. 49, written *ca*. 1795–96).[9] According to Einstein, six duets were scheduled to be released twice by Gombart, but apparently not published. Eisen argues that there is no evidence that Haydn had ever had autographs of Mozart's duets.[10] Mozart's score bears no signature, perhaps because he wanted his duets to fit smoothly with Haydn's manuscript.

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[5] Dietrich Berke, preface to Wolfgang Amadeus Mozart, *Duos für Violine und Viola* (Kassel: Bärenreiter, 1975), V.

[6] Cliff Eisen, *New Mozart Documents: A Supplement to O.E. Deutsch's Documentary Biography* (London: Macmillan, 1991), 30–31.

[7] Wolfgang Plath, "Zur Echtheitsfrage bei Mozart," Mozart-Jahrbuch 1971/72, 19–36.

[8] Einstein, *Mozart*, 186.

[9] Eisen, *New Mozart Documents*, 30–31.

[10] Ibid.

According to Landon, Mozart's autograph of the duets is privately owned in Mannheim; the duets were never published when he was alive, and only appeared with Johann Anton André in Offenbach am Main in 1793.[11] Yet, according to the prefaces to Mozart's duets published by Henle and Bärenreiter, Mozart's two duets were published separately in 1792 by Artaria in Vienna, one year after the composer's death (publisher no. 394).[12] According to Blazin, Haydn's four duets alone were published by Sieber in 1813, but under the name of Michael's brother Joseph.[13] Mozart returned to Vienna and asked his father to take back his duets twice (December 6th and 24th), which supports this conclusion.[14] Overall it is clear that six duets were never published together, although they were planned to be published by Gombart, and the duets appeared separately by Mozart first, then Haydn later, under their individual names.

The 1795 review remarks that each movement of Haydn's third duet is full of Mozartian spirit, beautiful melodies, rich harmony, brilliant ideas, all of which give joy to the listener. He goes on to say, "Mozart himself, our Haydn's intimate friend and sincere admirer, never conceived of a more beautiful work." The good balance of cheerfulness, masculinity, flexibility, and tenderness was also praised. It was even mentioned that this unknown author would give a review of the remaining three Michaels duets in the next issue It clearly shows that the author did not know that the last fifth and sixth duets were composed by Mozart. In other words, the review reveals that all six duets were known as Haydn's until the end of the eighteenth century and perceived as both fresh and outstanding at the time.[15]

Haydn also once owned Mozart's duets for a while (though it was not known whether it was the autograph or manuscript), regarding them "als ein Heiligthum" (as a sacred relic) and

[11] Landon, *Mozart Essays*, 134.

[12] According to the preface of the Bärenreiter edition, it is not clear which copy was used as a master for the engraving, but it is quite certain that it was not Mozart's autograph.

[13] Dwight C. Blazin, "Michael Haydn and 'The Haydn Tradition': A Study of Attribution, Chronology, and Source Transmission*"* (PhD diss., New York University, 2004), 266.

[14] Einstein, *Mozart*, 186.

[15] Eisen, *New Mozart Documents*, 30–31.

appreciated them as honoring "Mozart's immortal memory forever."[16] James M. Keller recognizes Michael Haydn as a fine composer like and rates Michael's duets as a good example of a standard classical duo repertoire along with Wolfgang's duos with its harmonic, melodic, and structural excellence, although Michael did not try to show off his splendid contrapuntal skills in his duets as much as in his religious music.[17]

[16] Berke, preface, V.
[17] Keller, "Mozart and the Other Haydn," 50.

Chapter 4: Comparative Musical Analysis of the Six Duets

The set of six duets for Archbishop Colloredo consists of four by Michael Haydn and two by Wolfgang Amadeus Mozart. The goal of this chapter is to find the hidden artistic connection between Haydn and Mozart through analysis of the duets. It is unlikely that this set came to be united simply by their friendship. The reason for Mozart's willingness to collaborate must have been the high quality of Haydn's duets, which inspired him. Mozart's two duets for violin and viola, born in this way, must be the most played and recorded works in the duet repertoire today, although they could not have existed without Haydn's four preceding duets. It can be said that Mozart obtained a variety of musical ideas from Haydn's duets and embraced his style, yet at the same time created a more advanced form of duet by adding his own genius.

Haydn and Mozart's duets have such different features that even at first glance one could hardly think that they were the work of a single composer. It seems unbelievable that Archbishop Colloredo, who was a music lover and a proficient amateur performer, did not notice the differences, though there is no official record that he had played the duets. Still, if he had, the sudden increase in the role of the viola in Mozart's duets could not have escaped Colloredo. Regardless of the disagreement between Mozart and Colloredo, the latter would surely have recognized the styles of the two composers. But perhaps he was not concerned about the differences in style, only happy that all the duets were of high quality.

In Haydn's duets, which have been much less known than those of Mozart, we find various musical styles of the period, including expansion of non-thematic sections, active use of variations and minuets, single-key movements, unexpected harmonic progressions, and some other experiments, all showing that Haydn took the duet seriously as a genre. Mozart took these ideas a step further: more balance between sections and instruments, greater use of the viola, textural experiments, decorative melody, effective use of variation in the finale, and one slow introduction. The basic features of all six duets are summarized in Table 1.

Table 1. Structure of Violin and Viola Duets by Haydn, MH 335–338, and Mozart, K. 423–424 (1783)

	Composer	Movement	Tempo	Key	Description
MH 335	Michael Haydn	I	Allegretto	C	
		II	Adagio	F	Baroque slow movement style
		III	Rondo con spirito	C	Expanded role of viola
MH 336		I	Allegro	D	Tonal experiment
		II	Adagio	G	Theme and variations
		III	Allegro non troppo	D	Theme and variations in minuet
MH 337		I	Allegretto	F	Long non-thematic sections (transition and development)
		II	Adagio	B-flat	Theme and variations
		III	Rondo Allegro	F	
MH 338		I	Allegro moderato	E	
		II	Adagio	A	
		III	Allegro	E	Theme and variations
K.423	W. A. Mozart	I	Allegro	G	
		II	Adagio	C	

		III	Rondeau–Allegro	G	
K.424		I	Adagio–Allegro	B flat	
		II	Andante cantabile	E-flat	
		III	Andante grazioso	B flat	Theme and variations

Table 2. Formal Structure of the Six Duets

Movement	MH 335	MH 336	MH 337	MH 338	K.423	K.424
I	Sonata Form					Slow Introduction and Sonata Form
II	Binary, like Baroque slow movement	Slow movement not indicated as theme and variations	Binary form with variational technique	Simple ternary	ABA′	ABA′B
III	Rondo	Mixed form: Theme and variations with middle minuet section that is also part of variations	Rondo	Theme and variations	ABACAB Sonata Rondo form	Theme and six variations

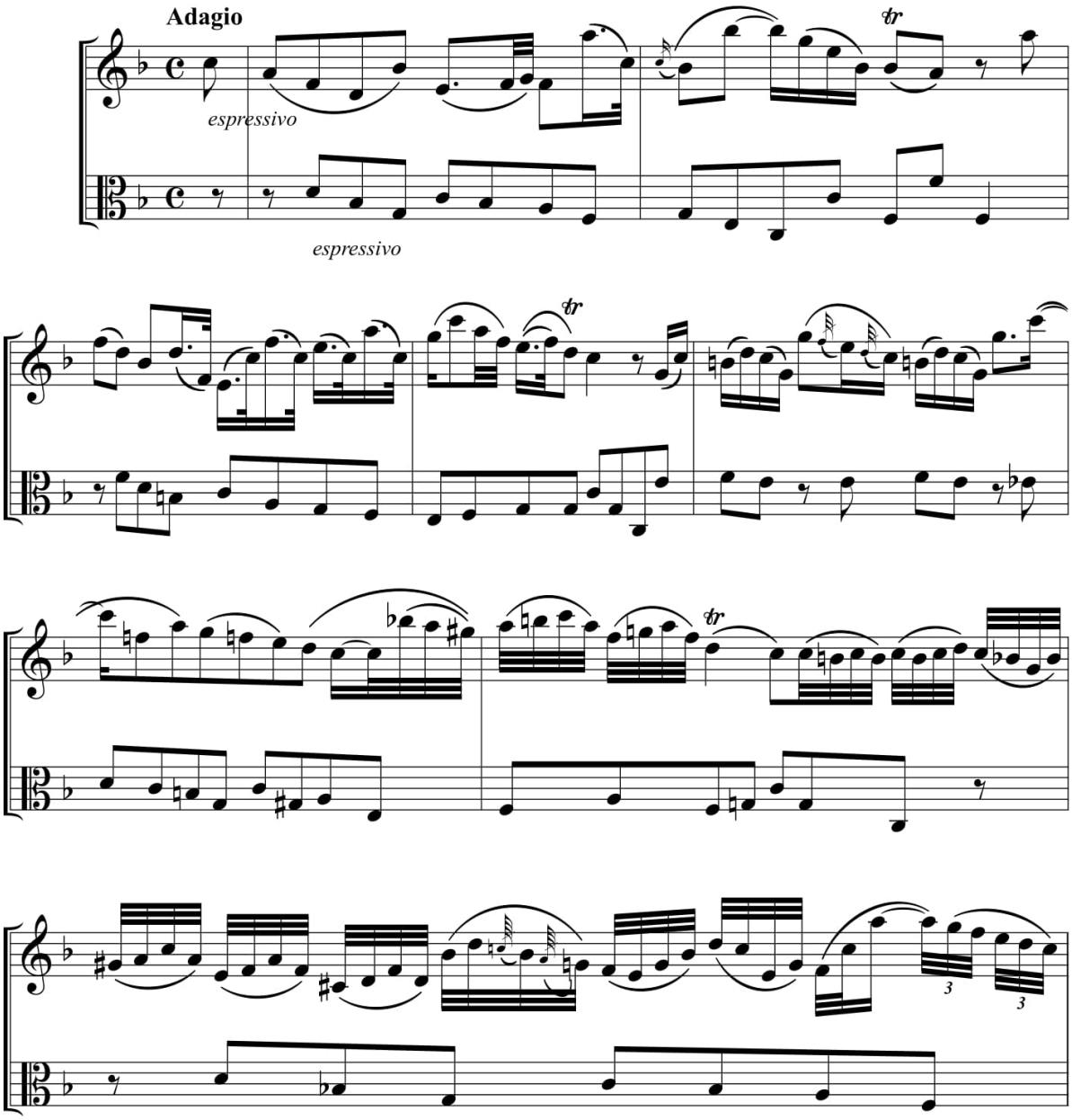
As shown in Table 2, all six duets consist of three movements, fast–slow–fast, and each first movement is in sonata–allegro form (Mozart's K. 424 also has a slow introduction). Four duets have a rondo finale. The key schemes follow typical Classical tonal structure. The second movements are constructed in a typical formal structure such as binary or ternary and are stylistically varied, especially Haydn's. Both Haydn and Mozart favored the theme and variations form. Haydn's variations do not have a double bar line to separate each variation, creating a less defined form. The third movement of Mozart's K. 424 is a more typical set of Classical variations.

I. Haydn's Duets

1. Evolution of Style

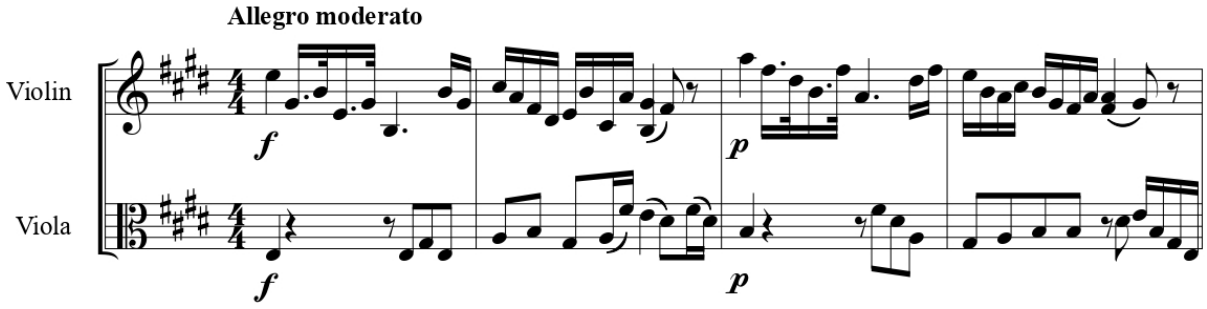
The most striking feature of Haydn's duets is that they include transitional elements that show the evolution of stylistic features spanning Baroque, pre-Classical, and classical. For example, the second movement of No. 1 is reminiscent of a Baroque improvisation by a decorative violin over the continuo-like viola. See Ex. 1.

Example 1. Michael Haydn, Duet No. 1, II, mm. 1–8

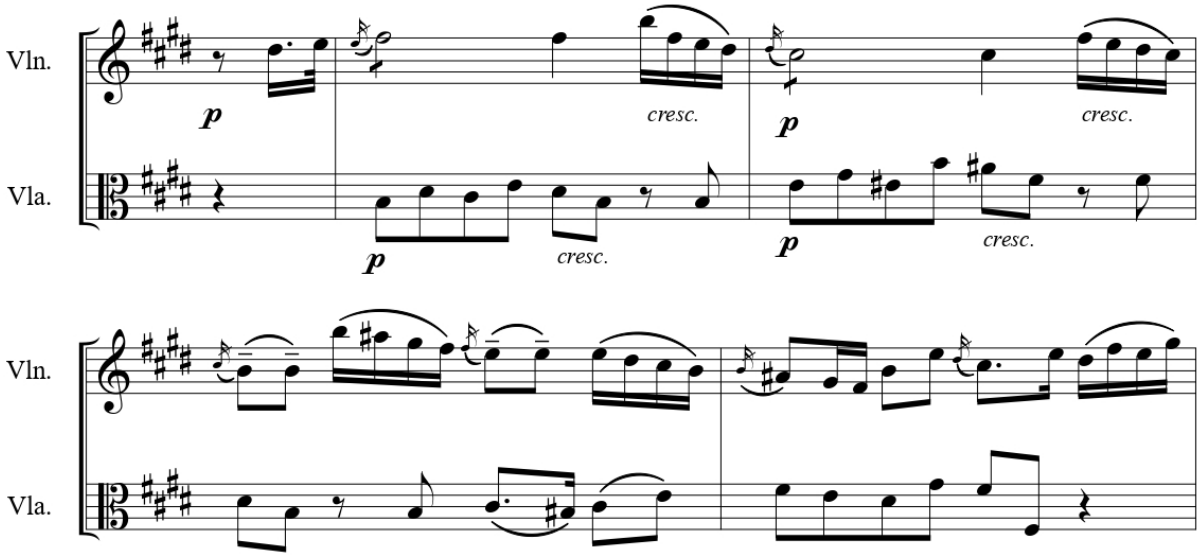


No. 4 is more in Classical style than No. 1, with the contrast of a strong representative primary theme (mm. 1–4) and a quiet lyrical secondary theme (mm. 16–19). See Exx. 2 and 3.

Example 2. Haydn, Duet No. 4, I, mm. 1–4

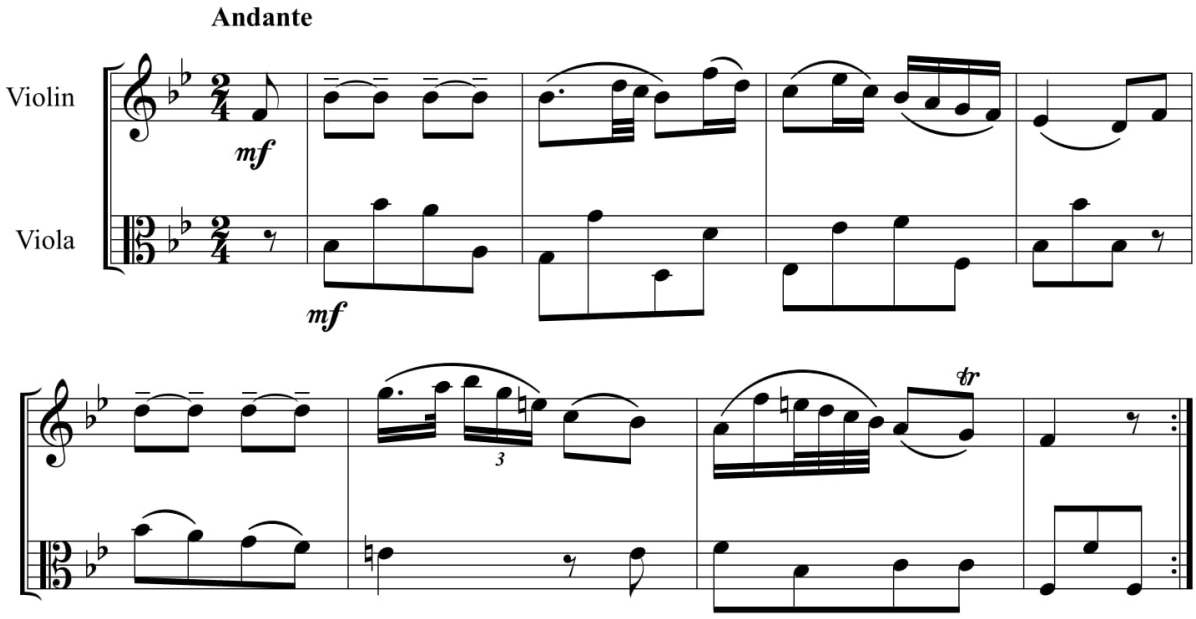


Example 3. Haydn, Duet No. 4, I, mm. 16–19



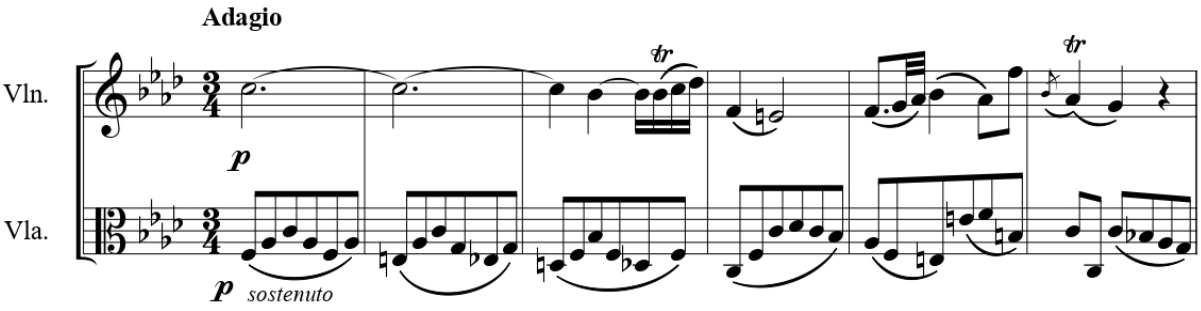
Haydn's duets are of higher quality than his brother Joseph Haydn's six violin-viola duets composed in 1770. Joseph's duets employ a pre-Classical style of harmonic progression, but the viola's role is restricted to accompaniment. For example, in his third duet (B-flat major, Hob.VI:3), the viola part is only half the length of the violin part. In the melodious slow movement, the viola's role is reduced further. See Ex. 4.

Example 4. Joseph Haydn, Duet No. 3 for Violin and Viola in B-flat Major, Hob. VI:3, II, mm. 1–8



Joseph Haydn's duets would be more appropriately described as accompanied solo sonatas. In fact, they were first published in the 1790s with the title *Solo per il Violino* (solos for violin) implying that the violin has more importance. See Ex. 5.

Example 5. Joseph Haydn, Duet for Violin and Viola in F Major, Hob. VI:1, II, mm. 1–6

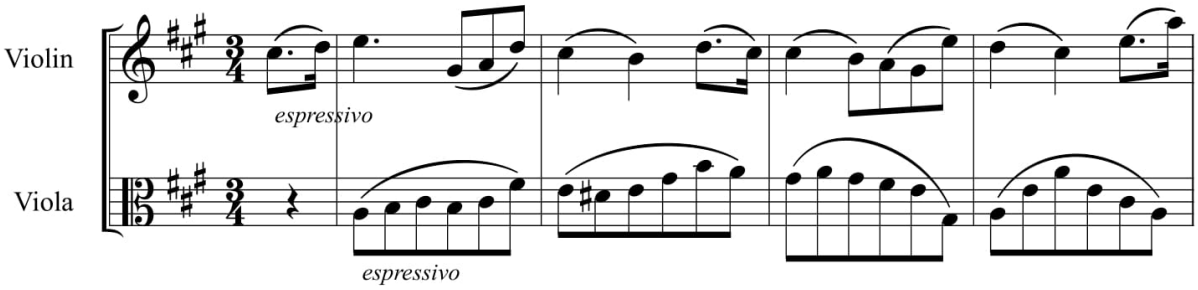


Michael Haydn's duets are more refined, in a pre-Classical/Classical style that mixes decorative and improvisatory melodies of the violin and the viola line, ornamentation, eighth-note accompaniment in the viola as well as a kind of Alberti bass. Of course, the two sets were written

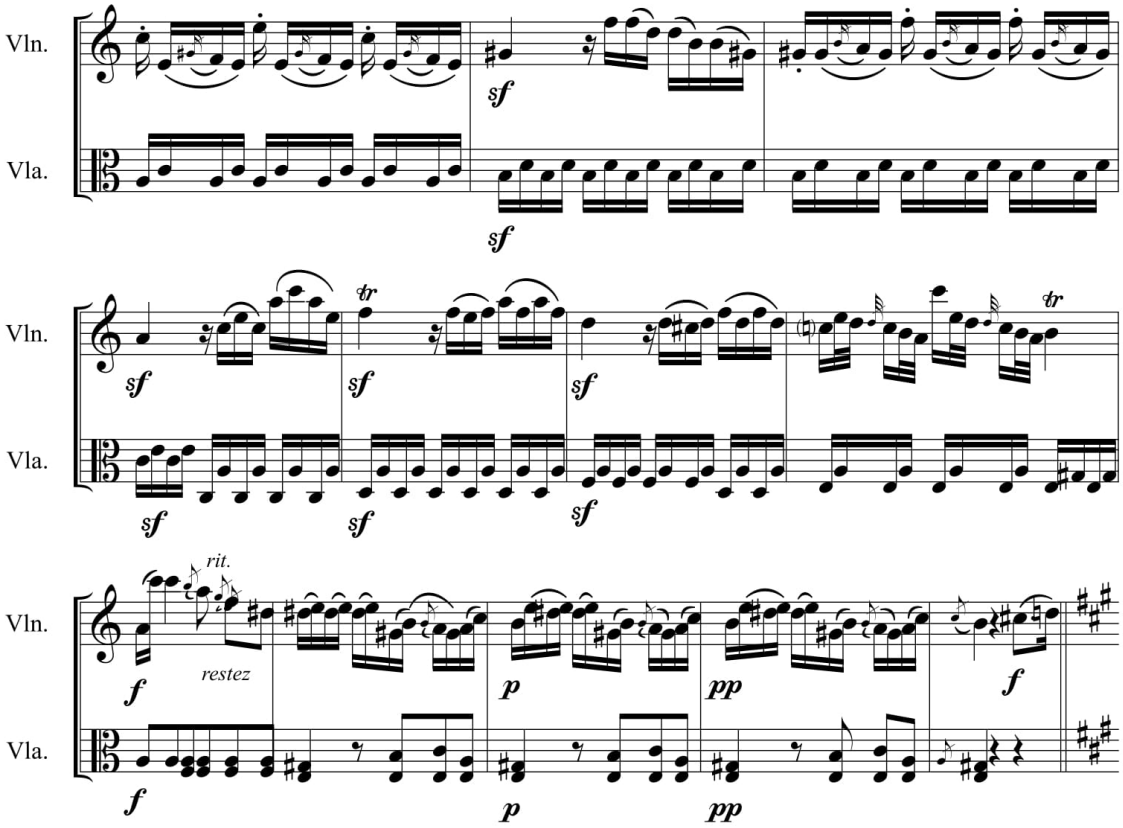
fifteen years apart, and Michael Haydn, an excellent vocal composer, tended to be more melodic than Joseph. Michael Haydn's duets also mix Baroque, pre-Classical, and Classical elements.

For example, the second movement of No. 4 is in a different style from those of Nos. 1 and 3. In particular, the contrast achieved through the viola's textural changes such as a countermelody (Ex. 6) versus harmonic support through tremolo-like passages (Ex. 7) is more Classical in style.

Example 6. Michael Haydn, Duet No. 4, II, mm. 1–4



Example 7. Michael Haydn, Duet No. 4, II, mm. 51–62



In other words, Haydn had not yet achieved consistency of style, but was moving toward the Classical style.

2. Expanded Non-thematic Sections of Transition and Development

Table 3 shows the sectional division of the first movement in sonata-allegro form of each six duets.

Table 3. Sectional Division of the First Movements

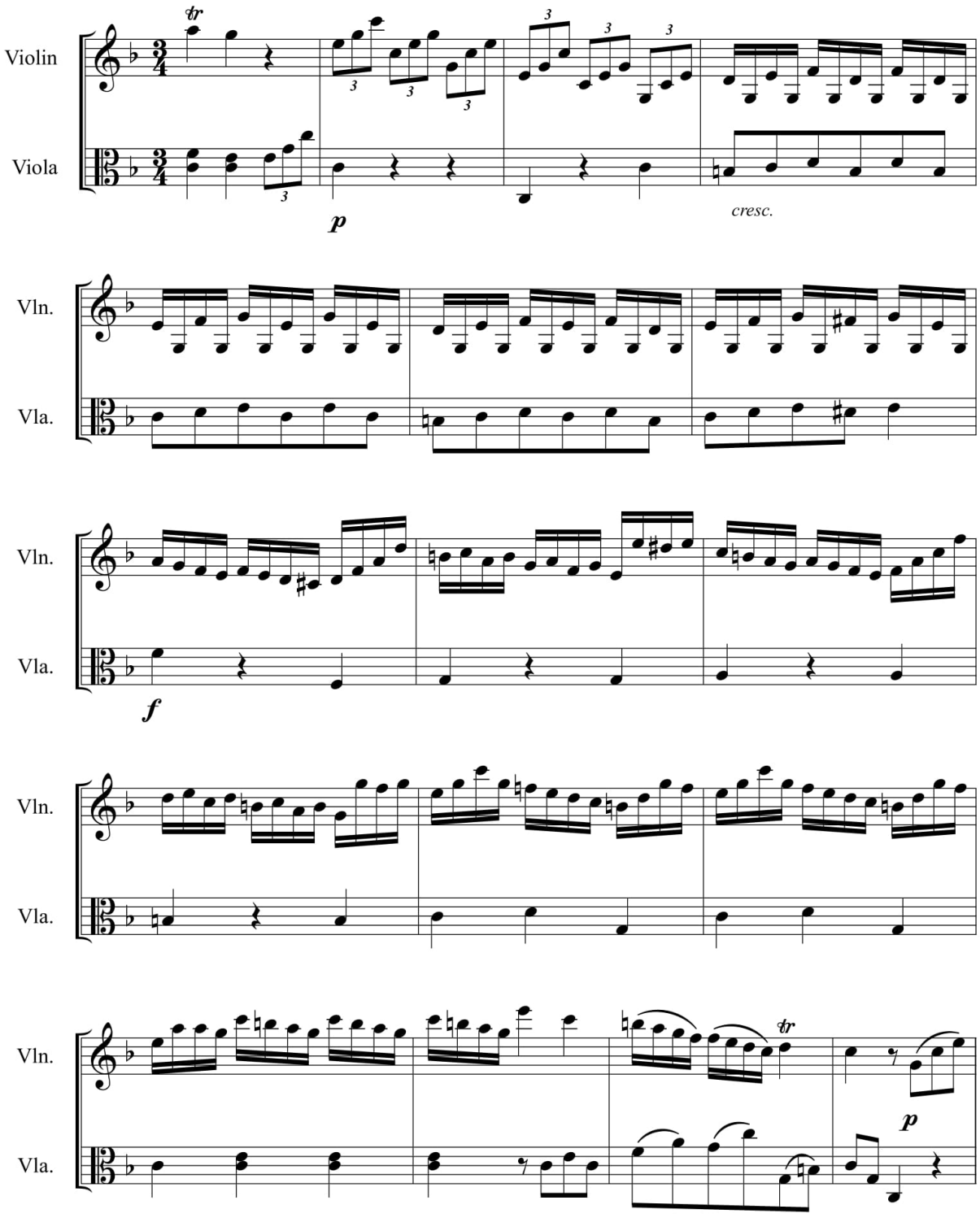
	No. 1 MH 335	No. 2 MH 336	No. 3 MH 337	No. 4 MH 338	No. 5 K.423	No. 6 K.424
Exposition	P: 1–16 T: 17–24 S: 1:25–53 K :54–56	P: 1–12 T: 13–23 S: 24–32 K: 33–35	P: 1–19 T: 20–44 S: 45–57 K: 58–60	P: 1–9 T: 10–15 S: 16–27 K: 28–29	P: 1–16 T: 17–26 S: 27–44 K: 44–48	P: 1–20 T: 20–33 S:3 3–61 K: 62–70
	56 measures	35 measures	60 measures	29 measures	48 measures	70 measures
Development	57–86	36–50	61–102	30–44	49–81	71–113
	30 measures	15 measures	42 Measures	15 measures	33 measures	43 measures
Recapitulation	P: 87–96 T: 97–100 S1: 101–16 T: 116–22 S2: 123–46 K: 147–49	P: 51–59 T: 60–67 (P & T are somewhat mixed) S: 68–80 K: 80–89 Coda: 90–94	P: 103–26 T: 127–42 S: 142–46 K: 146–48	P: 45–50 T: 51–59 S: 60–67 K: 67–77	P: 82–97 T: 98–111 S: 112–37 K: 138–42	P: 113–32 T: 133–48 S: 149–80 K: 181–92 coda: 193–210
	63 measures	44 measures	66 measures	33 measures	61 measures	97 measures

The development sections are short in comparison with the expositions. Nevertheless, Mozart's development sections are quite innovative.

In general, after the primary theme is presented, modulation occurs through a short transition, followed by a relatively lengthy secondary theme with a brief closing section. In Haydn's works, Nos. 1 and 3 have a longer span of about 150 measures; Nos. 2 and 4 are shorter at about 100 measures; and Mozart's the last duo (K.424) is the longest at over 200 measures.

Haydn's No. 3 is unique in that it has a longer transition (23 measures) than the main theme (19 measures). He therefore puts a lot of weight on the non-thematic section. The transition is exceptionally long and even divided into two parts, the second of which (mm. 31–44) is longer than the first part (mm. 20–30), which contains the modulation. See Ex. 8.

Example 8. Michael Haydn, Duet No. 3, I, mm. 28–44



In Ex. 8, we can see that the transition, starting from the tonic of F major, had settled in the dominant, C major, at m. 28, the new key for the next part. From m. 31, there is a long dominant prolongation that prepares to the return to the tonic at the end of the development. Within the second part of the transition, modulation does not take place, and the sixteenth-note pattern in the violin part is busy, emphasizing C major. Extending the non-thematic section with an additional fourteen measures, which occupies a considerable portion of the total length even after modulation, in is an innovative approach, usually not found before Beethoven's middle period.

The experiments continue in the development section (mm. 61–102), which is forty-two measures long compared with the sixty-measure exposition. The development of the period was generally shorter than the exposition and sometimes omitted. As shown in Table 3 above, most developments are shorter than the expositions. In Mozart's two duets, the development is somewhat longer, but still shorter than the expositions. Of course, Haydn's development is shorter than the exposition, but compared with the other five duos has more similar proportions. The development of Haydn's No. 1 is relatively long, extended by sequences, but No. 3 is even longer. Even compared with Mozart's duets, representing the finished sonata structure of the Classical period, they look innovative.

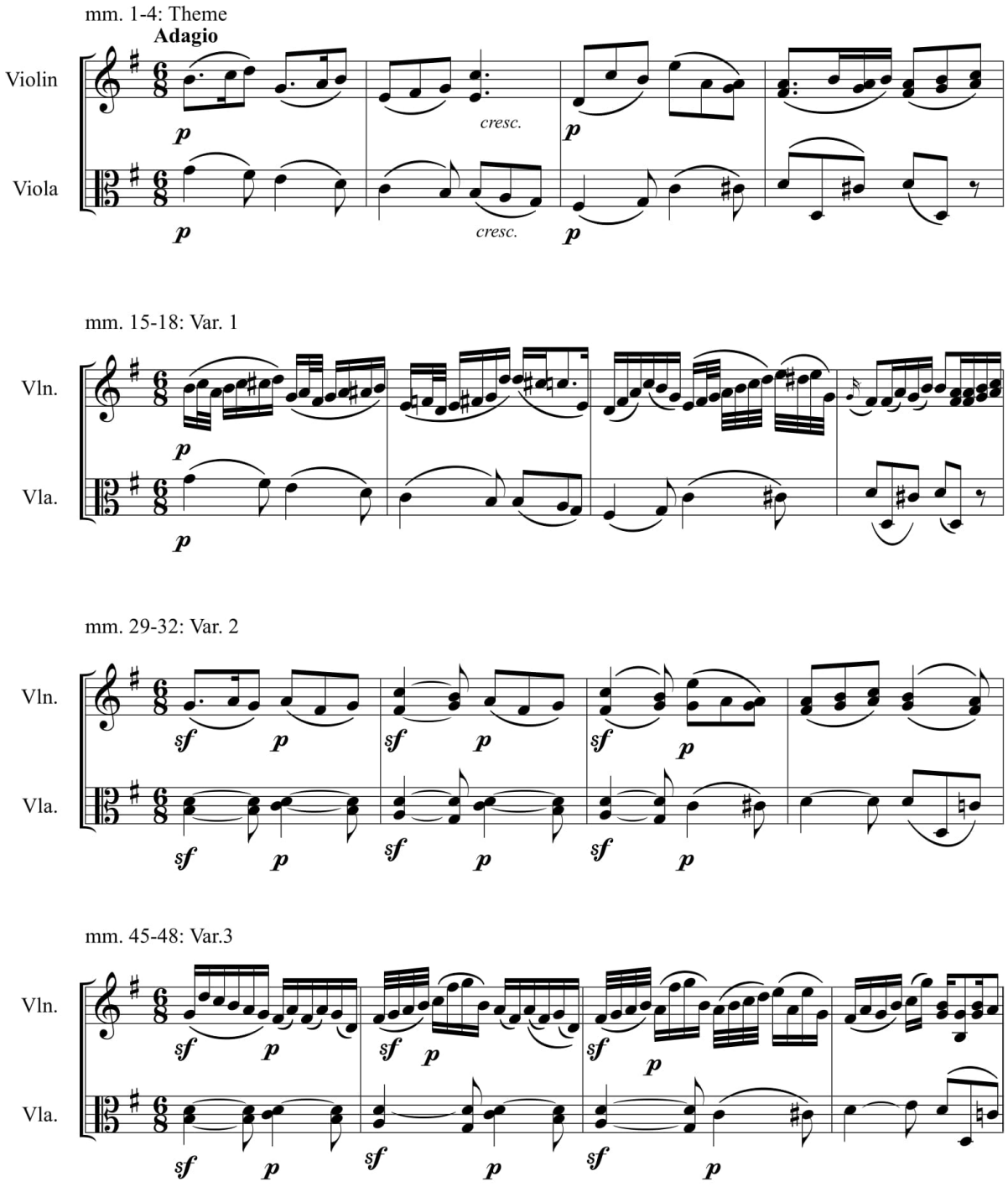
Also of note is that the third movement of Haydn's No. 2 is in ABA form, both sections A and B being composed of a theme and variations, and B (minuet) is itself a variation of A. The first phrase of it is not similar to the main theme, but the second phrase (mm. 41–44) is melodically almost identical to the main theme. Except for converting the original meter of 4/4 to 3/4, it is essentially a reconstruction of the main theme, a sophisticated compositional technique that shows Haydn's level of accomplishment.

3. Active Use of Theme and Variations

Theme and variations, which had been a popular technique of the Baroque period, were still used frequently in the pre-Classical and Classical periods. The variations in Haydn's duets are not clearly separated by a double bar line. Yet of the total of eighteen movements, no fewer than five employ the technique of theme and variations: Haydn's No. 2 (second and third movements), No. 3 (second movement), No. 4 (third movement), and Mozart's K.424 (third movement).

Particularly in the second movement of Haydn's No. 2, it is not easy to recognize the form, because the initial phrase is decoratively transformed and repeated. The first fourteen measures correspond to the main theme. See Ex. 9.

Example 9. Haydn, Duet No. 2, II, Theme and Variations



As shown in Ex. 9, Haydn transforms the main theme in various ways. The relatively simple theme in eighth-note rhythm is decorated by sixteenths and thirty-seconds in the first variation, thickened in a texture of double stops in the second variation, and proceeds decoratively in a

similar way to the first variation in the third variation. The way Haydn constructs the variations here is sophisticated. In the second variation in particular, the beginning does not actually sound like a variation; instead it employs a different texture based on the same harmonic progression as the main theme and concludes with a codetta of six measures, of which the last three are variations of the first three.

Haydn focuses on transforming the main theme while minimizing the contrast of key by maintaining the entire movement in the original key of G major, a noteworthy technique.

The third movement of Haydn's Duet No. 2 is in ABA form, with a minuet as B, and both sections of A and B (minuet) consist of a theme and variations similar to the previous second movement. See Table 4 and Ex. 10.

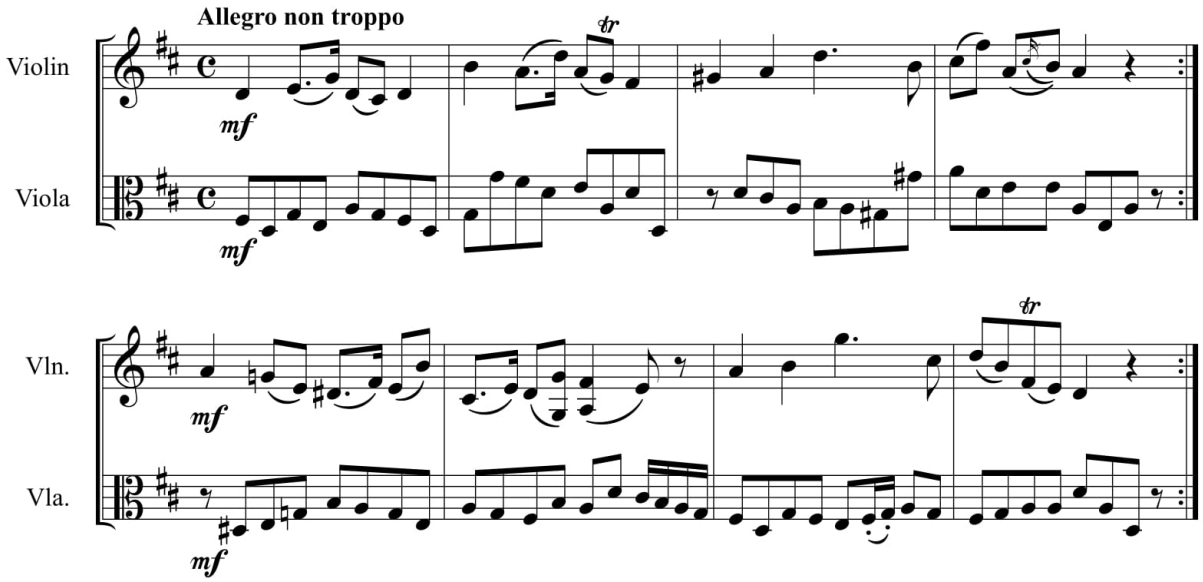
Table 4. Formal Structure of the Third Movement in Haydn's Duet No. 2

	Section	Measure	Key	Description
A	Theme	1–8	D Major	Main theme in 4/4 Ascending figure
	Var. 1	9–16		Running sixteenths
	Var. 2	17–24		Double Stops of 3rds, 6ths, and octaves in violin part
	Var. 3	25–32		Rhythmic change with triplets
B Minuet	Theme	33–48		Meter change to 3/4 Variation of the main theme Ascending figure
	Var.	49–64		Triplets
	Var.	65–80		Running sixteenths

A′	Restatement of Theme	81–90 (extended by two measures)		*Tempo di prima* Return of original meter of 4/4 and original main theme with two-measure extension
	Coda	90–104		*Più Allegro* Virtuosic gesture

Example 10. Haydn, Duet No. 2, III, Theme and Variations

Theme and Variations: mm. 1–8



Theme of Minuet: mm. 33–48

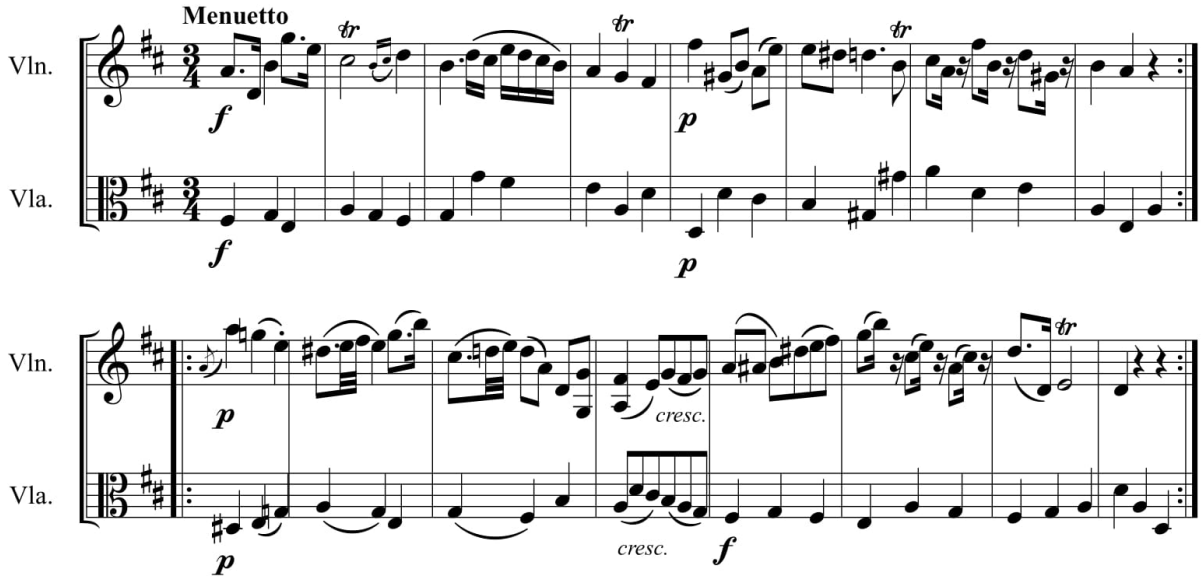


Table 4 demonstrates Haydn's interesting structure. At first glance it is a simple ABA structure including a minuet, but all the sections are connected in a theme-and-variations structure. Each variation proceeds using several techniques, as in the second movement, and the return of the A section concludes the work by restating the main theme that is immediately connected to a coda.

What is more interesting is that even the theme of minuet, which Haydn locates in the middle, is a variation of the main theme from mm. 1–8. As in Ex. 10, the first phrase is not similar to the original them, but the second phrase (mm. 41–44) consists of the same melody. Except that the original meter 4/4 is transformed into 3/4 in the minuet, it is actually a restatement of the main theme. In other words, the subsequent variations on the theme of the minuet eventually correspond to variations on the original theme. This is a sophisticated compositional technique that reveals Haydn's skill.

The most conventional theme and variations is the third movement of Haydn's Duet No. 4. Again, the theme and variation are not separated in notation, but this is much more obvious than the previous other movements using the theme and variation technique.

Table 5. Formal Structure of the Third Movement of Haydn's Duet No. 4

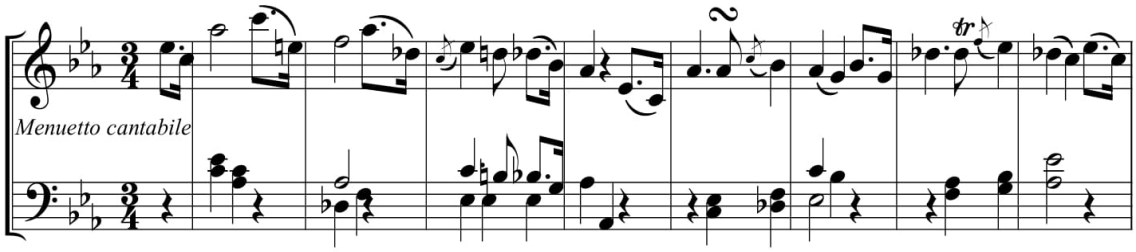
Section	Measure	Key	Description
Theme	1–16	E major	The humorous and lively theme of the descending eighths figure
Var. 1	17–32		Long–short–short figure
Var. 2	33–48		Ascending syncopated figure
Var. 3	49–64		Running sixteenths
Var. 4	65–80		Viola takes main theme
Var. 5	81–96		Ascending eighth figure, double stops
Var. 6	97– 112		Mixed rhythm of sixteenths and triplets
Var. 7	113–37		Return of main theme with cadential extension of nine measures at m. 129
Coda	138–53		Combination of running sixteenths of the idea from Var. 5 with fragments from the main theme (higher register). Triumphant ending

4. Use of Minuet

The third movement of Haydn's Duet No. 2 is the only movement including a minuet in the whole set. As already explained in theme and variations section, this minuet corresponds to the B section of the ABA′ form.

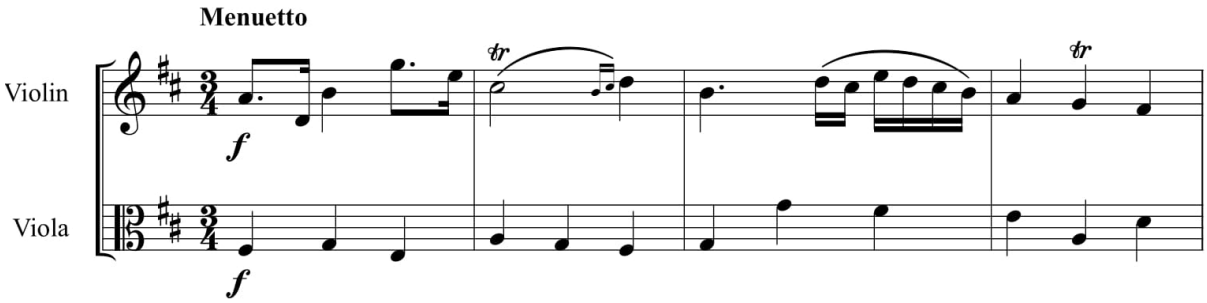
The minuet used here is unique. In general, most minuets contrast with the previous section, not only in meter but also in the overall mood, which often changes significantly. This unexpected minuet of Haydn's second duet is reminiscent of Mozart's minuet in the middle of the rondo finale of his Piano Concerto K. 271, "Jeunehomme" (1777). See Ex. 11.

Example 11. Mozart, Piano Concerto, K. 271, Minuet from III, mm. 1–8



The minuet in Ex. 11 above suddenly appears in the middle of the fast third movement in rondo style, rapidly changing the atmosphere. In fact, the beginning of the minuetto inserted in the third movement of Haydn's Duet No. 2 is reminiscent of this minuet of Mozart. See Ex. 12.

Example 12. Haydn, Duet No. 2, Minuet from III, mm. 33–36



Both examples are minuets inserted in the middle part of a fast movement, and the pattern of leaping-upward-and-downward figure in dotted rhythm is similar. The resemblance of the melody pattern may have come about because Haydn listened to and made use of Mozart's concerto. However, the minuet of Haydn's duet does not have the function of sharp contrast, but rather, proceeds with a strong dynamic as part of a variation, quite different from Mozart's elegant courtly, dance-like minuet. As already explained, his minuet is part of the variations of the original theme and strongly connected with the dynamic *f*, unlike Mozart's, which is played in

the dynamic of *p*. In other words, Haydn's minuet unfolds naturally as a part of a theme and variations rather than as a function of contrast, and it should be viewed as a process of applying the transformations that the variation should have. In an effort to use a Minuet, which was in an unstable position in the 1780s, Haydn combined the Minuet with the variation form to show a movement of high quality.[1]

[1] The minuet, which had been a Baroque courtly dance, gradually declined in importance after the mid- to late eighteenth century, when Enlightenment ideas prevailed. In fact, in 1781, in his string quartets, Op. 33, Joseph Haydn replaced all the original minuet movements with scherzos, which gave the quartets the nickname "Gli Scherzi." Minuets continued to be composed by various composers, but in the end, the form could not overcome the trend of the times and was completely replaced by the scherzo in the Beethoven period.

5. Frequent Use of Single-Key Movements

Haydn used conventional key structures of the Classical period. See Table 6.

Table 6. Key Structure of the Six Duets

Move-ment.		No. 1	No. 2	No. 3	No. 4	No. 5	No. 6
I	Exp.	C–G	D–A	F–C	E–B	G–D	Bb–F
	Dev.	G-modulation –D. P[2] of a–C	e-modulation –D	C-modulation –F	f#m–modulation –E	D–modulation –G	F–fm–modulation –Bb
	Recap.	C	D	F	E	G	Bb
II		F	G	Bb–F–Bb–F–Bb–F–Bb	A–a–C–a–A	C–G–(g–d)–C	Eb
III		C–G–a–e–C	D	F–C–F–d–F	E	G–D–G–e–G	Bb

As shown in Table 6, Haydn's duets are based on conventional key structures. First, the compositional relationship between each movement is as follows: the initial original key goes to the subdominant in the slow movement, then back to the original key in the finale, typical of the structure of the Classical sonata. The key relationship of the first movement, in sonata form, also consists of a typical key scheme of tonic–dominant–tonic.

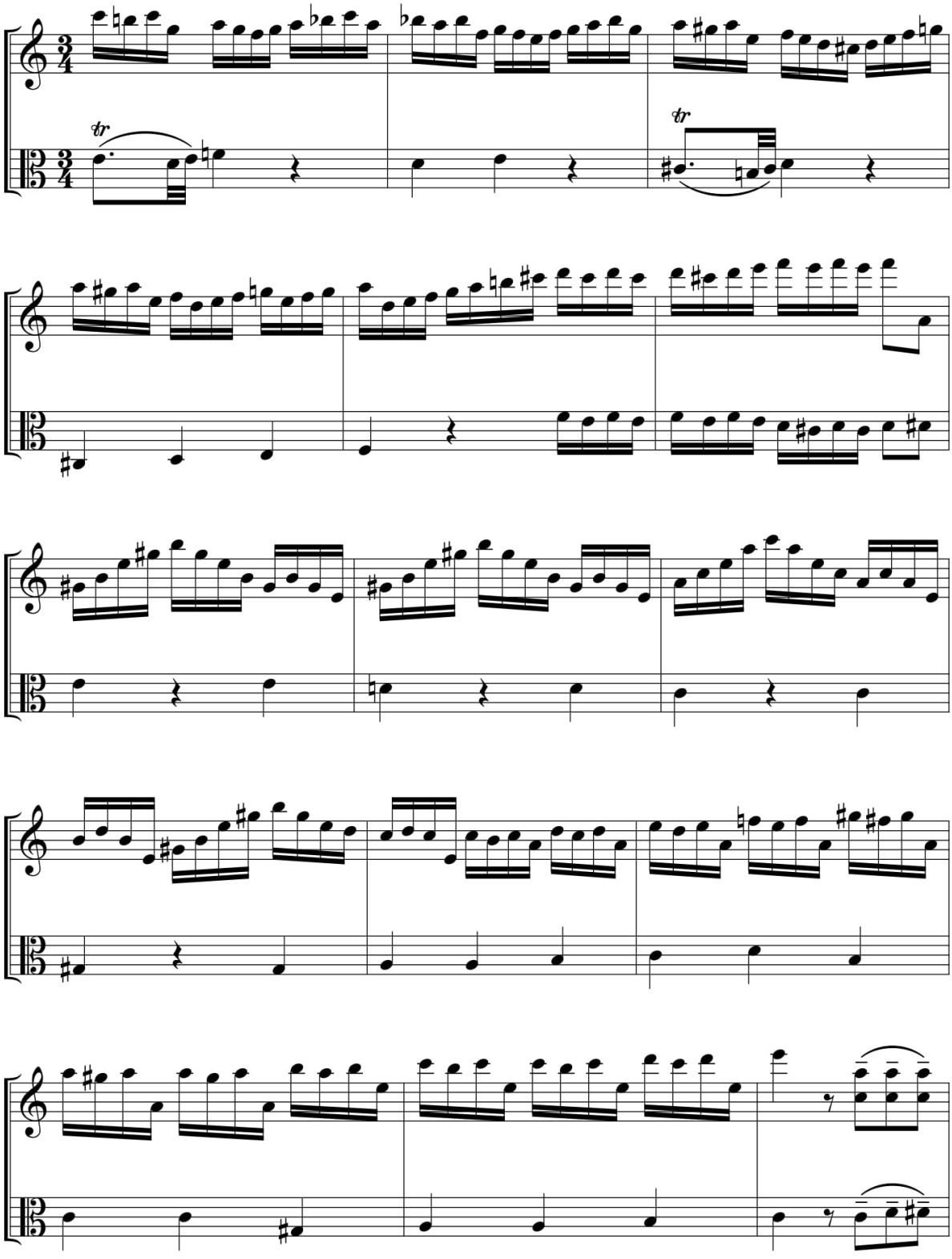
[2] Dominant prolongation.

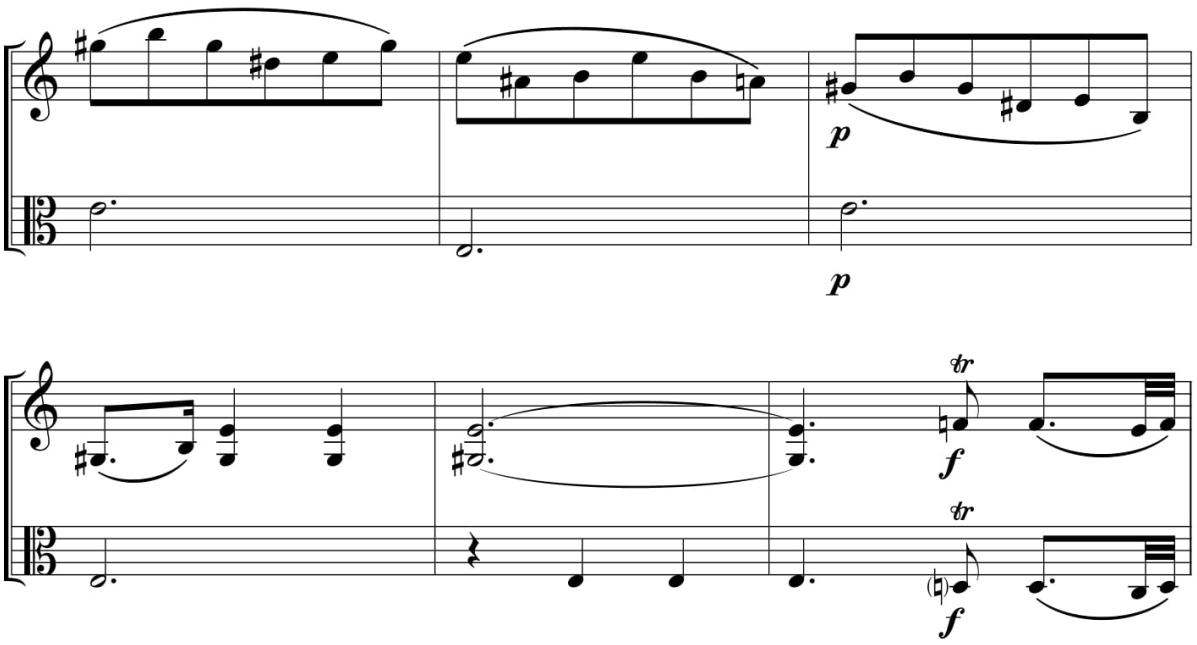
A curious feature is that a large number of movements remain fixed in one unified key. Apart from the first movement of in sonata form, where key change is fundamental, half of the second and third movements of Haydn's duets maintain a single key throughout. That is, four of the eight movements in both second and third movements: the second movement of No. 1, the second and third movement of No. 2, and the third movement of No. 4. Moreover, Mozart uses a single key in two of the four instances of second and third movements. Even in the short slow second movements as well as in the fast long third movements, keeping a single key is unusual in Classical music, which emphasizes the contrast of ideas or of mood as a basic concept. This statistic suggests the use of a single key here is a deliberate strategy on the composer's part rather than a simple experiment. However, the colorful improvisation and musical development that take place within maintaining the key prevents these single-key movements from becoming boring.

6. Unexpected Key Structures

Each first movement in sonata-allegro form thoroughly follows the typical tonic–dominant–tonic structure and has no special features. However, it is interesting to see key change occurring in the development section of the first movement of Haydn's Duet No. 1. It starts in the key of C major and naturally moves to the dominant for the secondary theme, followed by a development section starting in the dominant. Of course, the development section is where Classical composers tended to use harmonic instability, but in fact Haydn constructs this part more like a Baroque improvisation, such as a keyboard Toccata. See Ex. 13.

Example 13. Haydn, Duet No. 1, I, Development, mm. 66–86





In Ex. 13, this improvisational progression reaches a dominant prolongation, which corresponds to the end of the development at m. 72. As a rule, the key in such Classical movements reached the dominant, but instead, Haydn chooses the relative minor, A minor. The dominant of A minor is maintained for no less than fourteen measures, then suddenly the music returns to the home key, C major, through the abrupt appearance of V7 in the second half of m. 86.

We should not see this unexpected key structure in the same context as Beethoven's later tonal experiments. Rather, as already mentioned, this part develops like a Baroque improvisational structure, and proceeds to the minor key area, in the process reaching the relative minor. In the key structure, it is remarkable that Haydn combined Baroque character and Classical form.

II. Mozart's Duets as a Direct Response to Haydn's

There is a stylistic difference between the duets of the two composers. As described in the analysis, Haydn, a church musician and master of counterpoint, crosses the boundaries of Baroque, pre-Classical, and Classical in a variety of styles, whereas Mozart clearly demonstrates

Classical structure. However, without Haydn's duets, the high quality of Mozart's would not have been possible. It is well known that Mozart was a genius who learned various compositional styles by imitating the work of other composers and created his own outstanding works that go a step further. His duets give the impression of a tribute to Haydn, his mentor, friend, colleague, and respected senior since childhood, through which Mozart was trying to demonstrate his maturity and growth as a composer.

Of course, the duets are also an important record for showing the positive and successful aspects of their cooperation, close bonds, and mutual influence. Haydn's work itself is already a sophisticated piece of transitional complexity; Mozart's work is an unprecedented achievement of the violin and viola duet genre. Evidence that Mozart's high quality of violin–viola duet writing was directly influenced by Haydn follows.

1. Instrumentation of Violin and Viola

First, Mozart created his only string duets, K. 423–424, by following Haydn's violin–viola combination. Mozart's view of chamber music at the time would not have been very different from the general perception of it as for amateur use. This is because the violin sonatas he composed previously were often of the accompanied type, or simply for educational purposes. But his perspective on chamber music may have changed after he encountered Joseph Haydn's Op. 33 String Quartets (1781). In fact, the year 1781, when Mozart left for Vienna, was a big turning point in his life and the beginning of the later period when his mature style emerged. Most of Mozart's major chamber works were composed during this period. His chamber works, which he composed in the later career, are of high quality: for example, his late violin sonatas, two piano quartets of 1785, piano trios composed in 1786–88, six quartets dedicated to Joseph Haydn, the Kegelstadt clarinet trio, the clarinet quintet, and the string trio.

Mozart's violin–viola duets of 1783 may be seen as a signal flare. From the time he encountered Joseph Haydn's Op. 33, Mozart may have been constantly thinking about the

potential of chamber music and began to immerse himself in this genre. Then he had the chance to experiment with the smallest chamber genre, string duet, and Michael Haydn's four examples would have satisfied him. So, he was willing to collaborate to help Haydn. Although Mozart's compositional style was different Haydn's, he experimented with the possibility and completeness that can be realized in the small chamber music genre through this duet-writing.

2. Three-movement Structure

It must have been a good stimulus for Mozart that Haydn wrote all the duets in a three-movement structure. At the time, works in these small genres were often composed in two movements, but it is highly likely that the three-movement Haydn duets were seen as mature chamber music to Mozart. Half of Mozart's 35 violin sonatas are of the accompanied-sonata type, and more than half of all works between 1762 (K. 6) and 1781 (K. 379), except for the last mature five, have a two-movement structure. Mozart began composing the "Haydn Quartets" in 1782, and his two duets for violin and viola were composed in the following year, 1783. It is probably no coincidence that the duet, the smallest format ever used for educational purposes, was composed in the three-movement structure in 1783. Of course, most string quartets of the time had mainly four movements, probably because it was recognized as a more complete genre on the largest scale than any other chamber music at the time. Violin sonatas, representative of the duet genre, are often composed of three movements, as shown in the sonatas of Beethoven and most nineteenth-century composers. Considering that Mozart still used the second-movement violin–piano sonatas in 1784, it is clear that the use of the extended movement structure of three movements for the violin–viola duets was directly influenced by Haydn's.

3. Sectional Balance of the First Movements

Each of the first movements follows the framework of the conventional sonata format, as shown in Table 2 above. In general, after the primary theme is presented, modulation occurs through a shorter transition, followed by a relatively lengthy secondary theme, with a brief closing section.

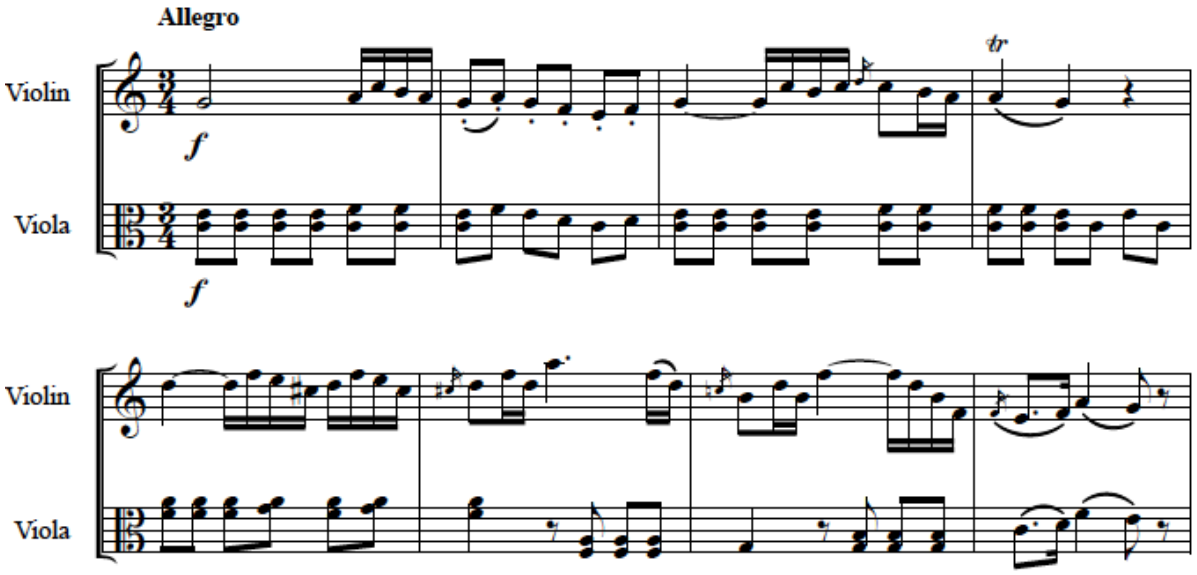
If Haydn was experimenting with lengthening transitions, Mozart's first movements, on the other hand, are good examples of fully realized Classical sonata form. They have significant expansion in each section compared with Haydn's, even adding an introduction in K. 424. As shown in Table 3, Mozart also organized each section in a more balanced proportion than Haydn.

4. Balance Between Two Instruments and More Use of Viola

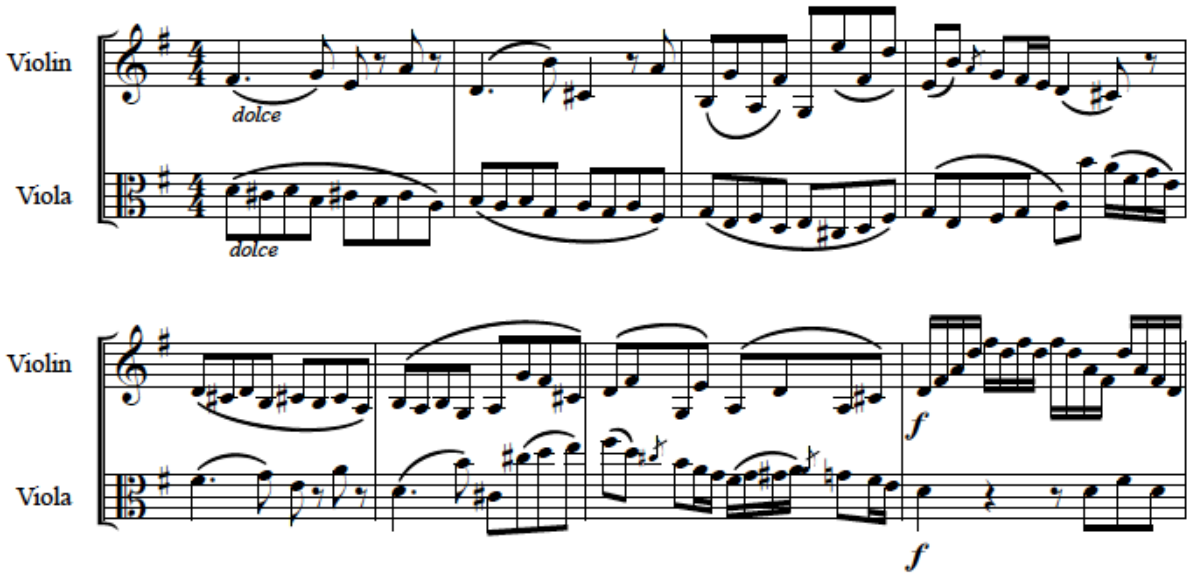
The most obvious difference in the two composers' duets is seen in the balance between the instruments: Mozart, stimulated by Haydn's duets, tried to go further. Mozart used the viola more actively and more as an equal partner than Haydn. Haydn's viola part is relatively easy to play and often serves as an accompaniment as for the archbishop's recreational purposes. Mozart uses the viola more actively, giving the two instruments almost the same weight and importance. See Ex. 14.

Example 14. Balance of Instruments

1) Haydn, Duet No. 1, I, mm. 1–8



2) Mozart, K. 423, I, Secondary Theme, mm. 27–34



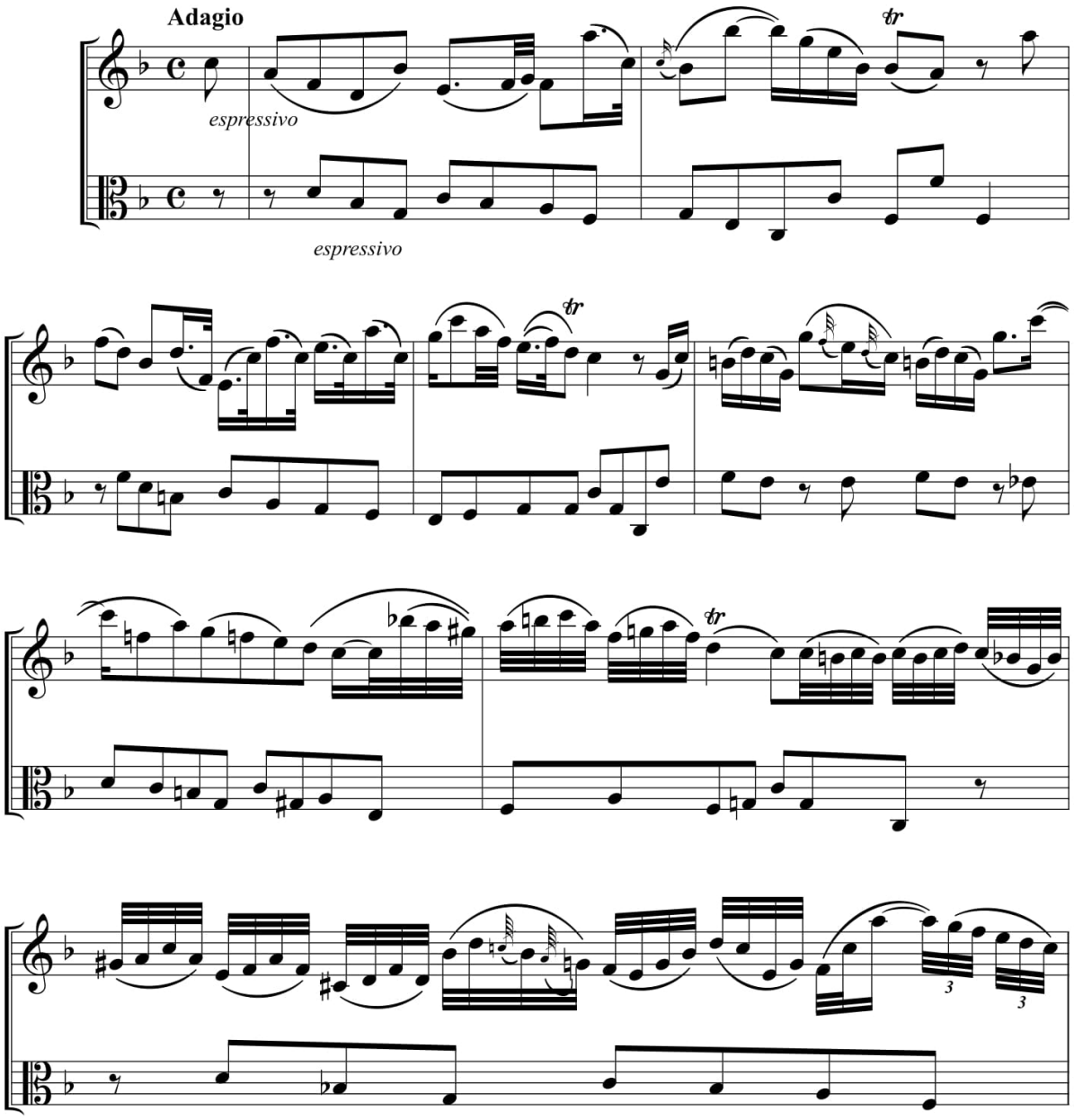
Comparing the two scores in Ex. 14, Haydn gives the violin the main melody and allows the viola to fully support the harmony, whereas Mozart assigns roles to both in a polyphonic manner, a good example of balance between the two instruments. However, we cannot say that

Haydn's use of the viola is insignificant, in that he uses double stops throughout the phrase for harmonic support, resulting in a thicker and denser texture. This is a more frequent texture in pre-Classical than Classical music. Giving two voices to the viola part reinforces it and creates the effect of a string trio.

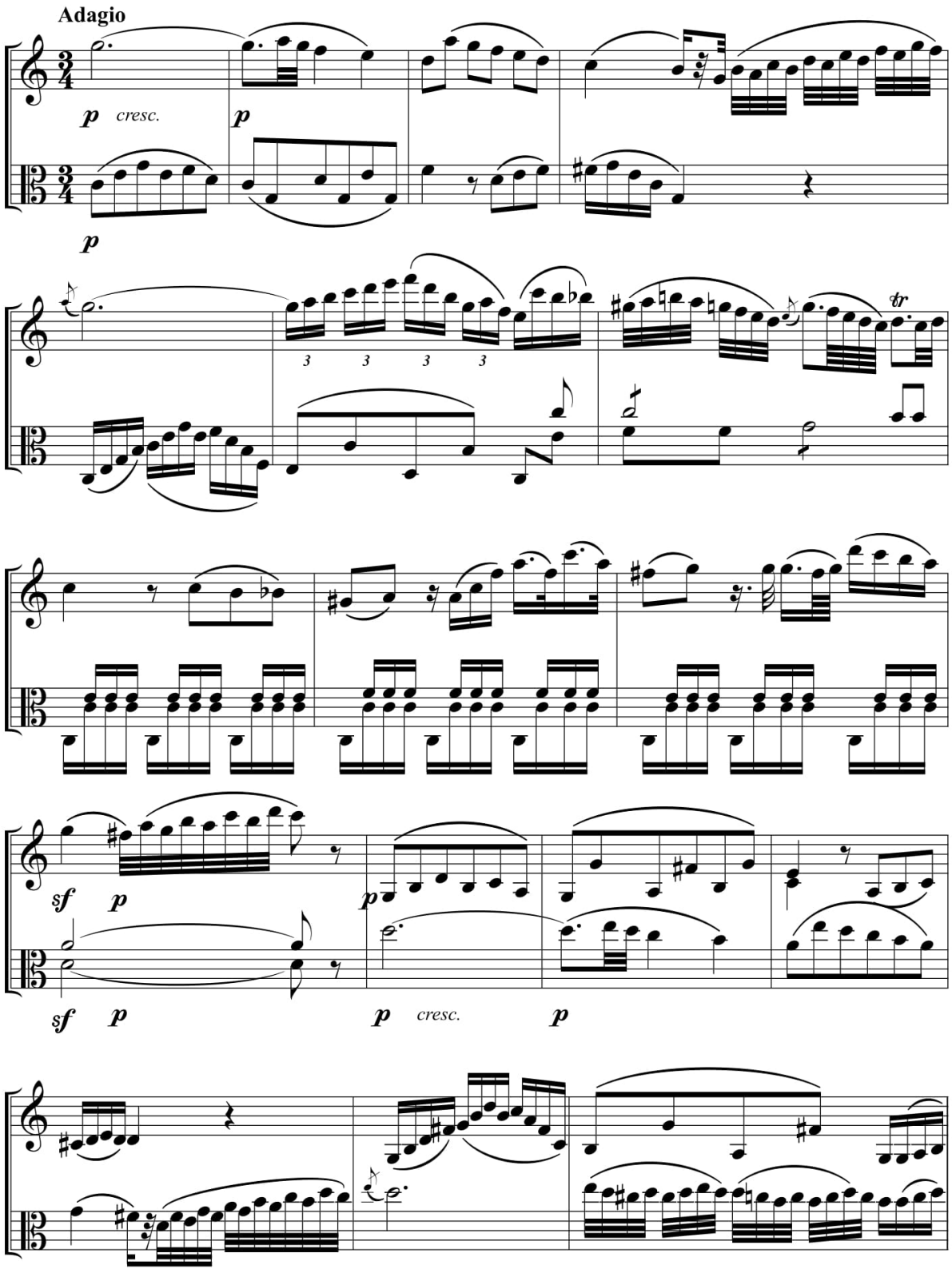
The difference in style by instrumental balance is most noticeable in the slow second movements. See Ex. 15.

Example 15. Balance of Instruments

1) Haydn, Duet No. 1, II, mm. 1–8


Adagio
espressivo
espressivo
tr
tr
tr
3
3

2) Mozart, K. 423, II, mm. 1–15

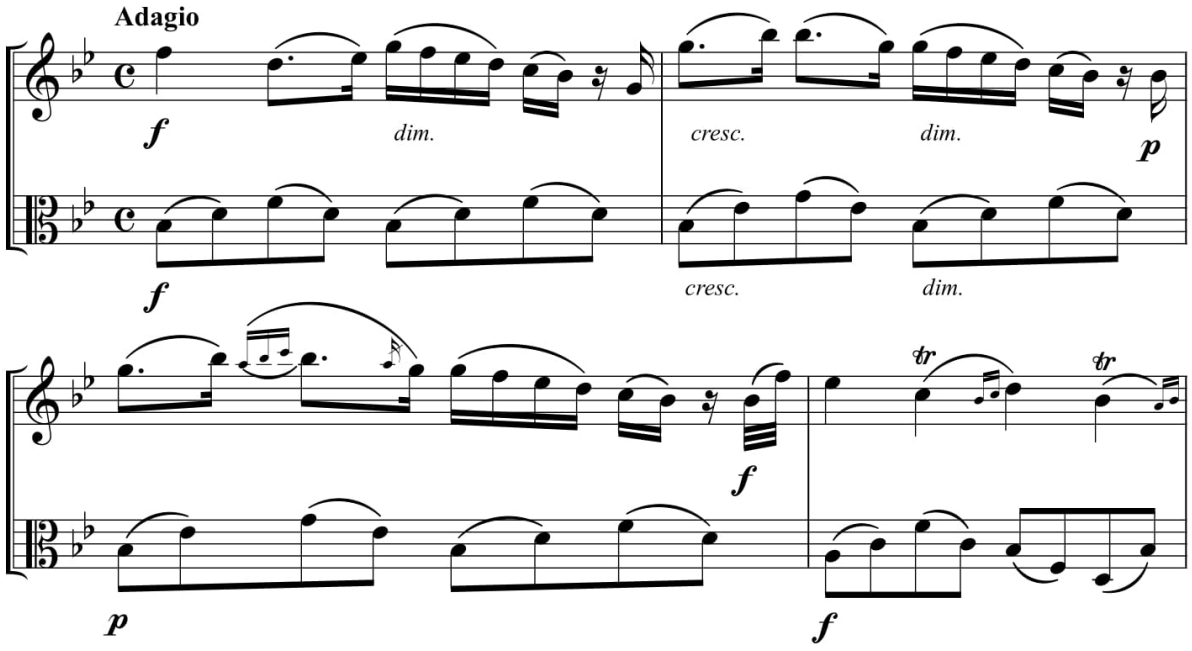


In Haydn's movements, the violin has a decorative and improvisational main melody, and the viola appears to be the continuo accompaniment. In Ex. 15-1, the violin has an ornamented melody with trills and thirty-second notes, and the viola supports with a simple melody in eighth-note rhythm. Such a movement exhibits Baroque rather than Classical characteristics. In contrast, in Mozart's duet, the viola has the same level of activity as the violin, even in m. 12, where it takes on the main melody played by the violin in the first measure. Also, the viola's double-stops in mm. 8–11 create a complete harmonic accompaniment, quite different from Haydn's. As already mentioned, Mozart's music is in a fully Classical style, whereas Haydn's still has transitional characteristics.

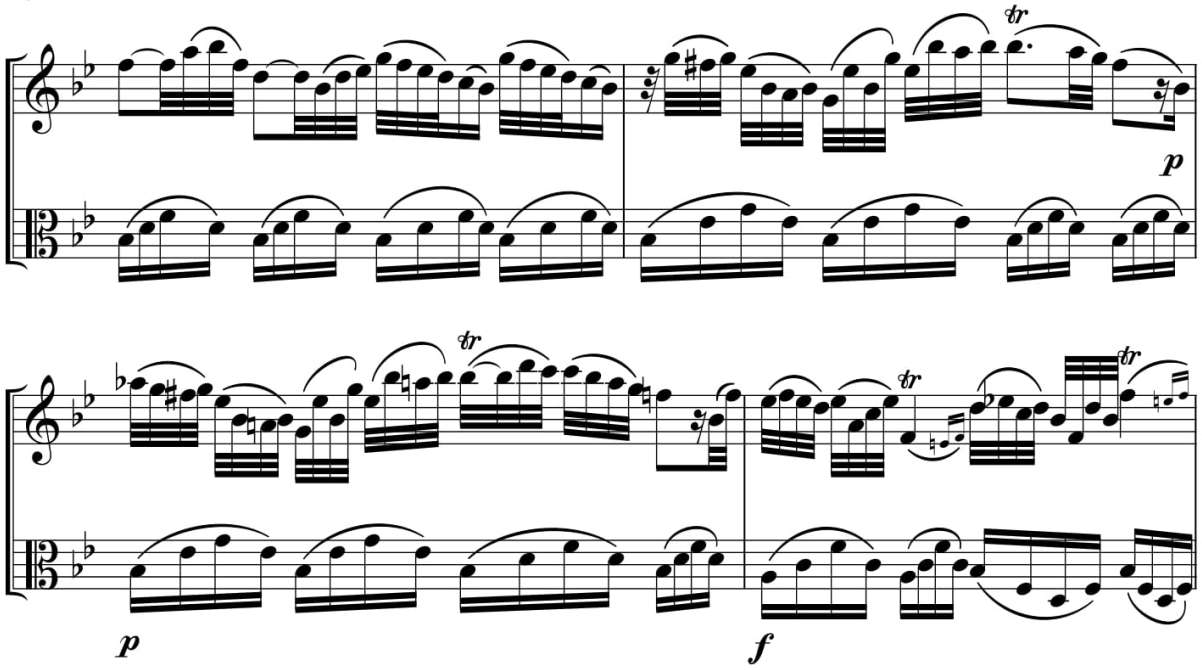
However, not all of Haydn's slow movements have Baroque characteristics. As an example, the slow movement from his Duet No. 3 is shown in Ex. 16.

Example 16. Haydn, Duet No. 3, II, mm. 1–4 and 12–15

1) mm. 1-4



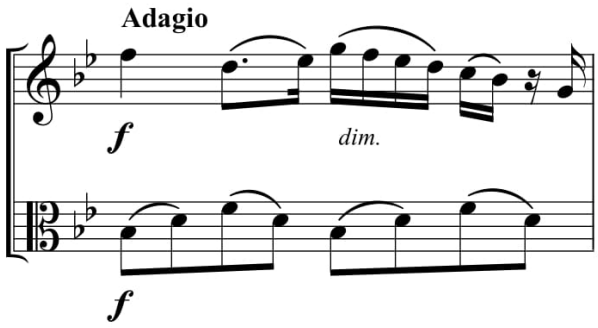
2) mm. 12-15



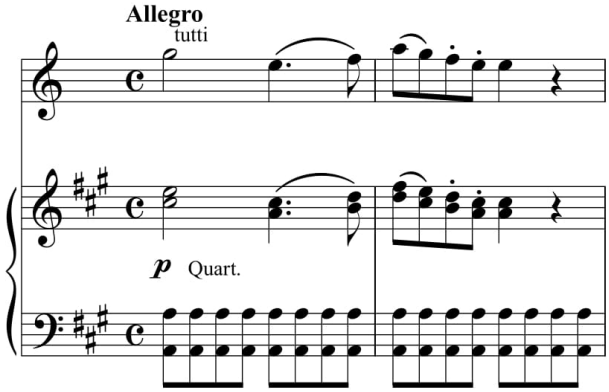
The violin melody is not very different from the slow movement of No. 1 shown in Ex. 15, but the viola takes a different approach. The viola is faithful to the harmonic accompaniment in the form of an Alberti bass throughout the movement, and as the rhythm of the violin subdivides into smaller values, the viola also subdivides the rhythm from eighth notes to sixteenth notes. Such an Alberti bass was favored for harmonic accompaniment in the pre-Classical and Classical eras, and although Haydn's had not yet achieved such a true balance as Mozart's, it was a progressive feature. What is interesting is that the melody of the beginning of the second movement in Duet No. 3 is reminiscent of the first theme of the first movement of the Clarinet Concerto, K. 622 by Mozart eight years later (1791), and there is a good possibility that Mozart, who obviously knew Haydn's duet, got the idea from it later. See Ex. 17.

Example 17. Haydn, Duet No. 3, II, m. 1; Mozart, Clarinet Concerto, K. 622, I, m. 1

1) Haydn, Duet No. 3, II, m. 1



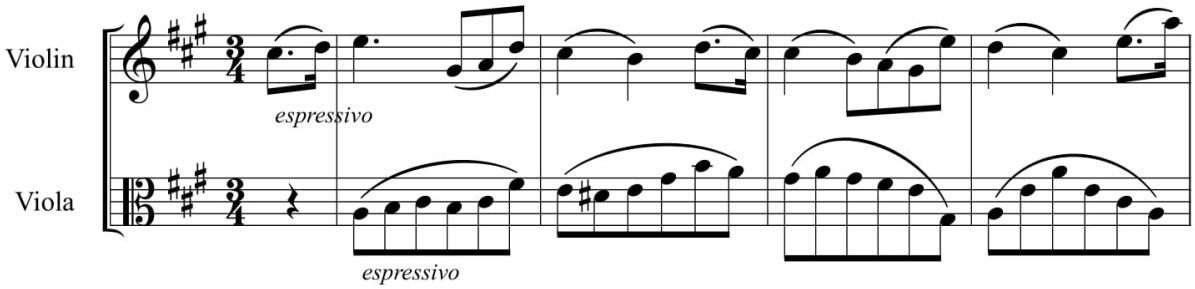
2) Mozart, Clarinet Concerto, K. 622, I, m. 1



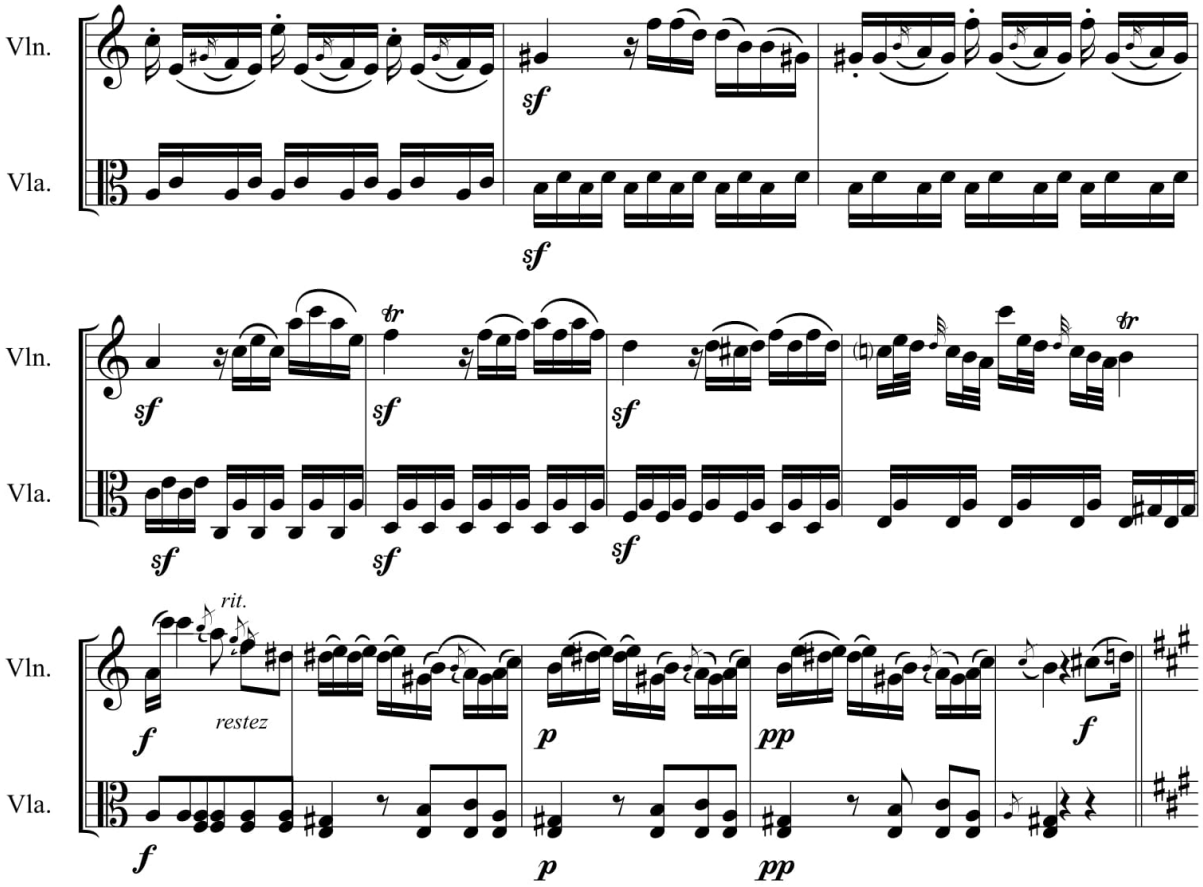
The second movement of Haydn's Duet No. 4 is in a different style. See Ex. 18.

Example 18. Haydn, Duet No. 4, II, mm. 1–4 and 51–62

1) mm. 1–4



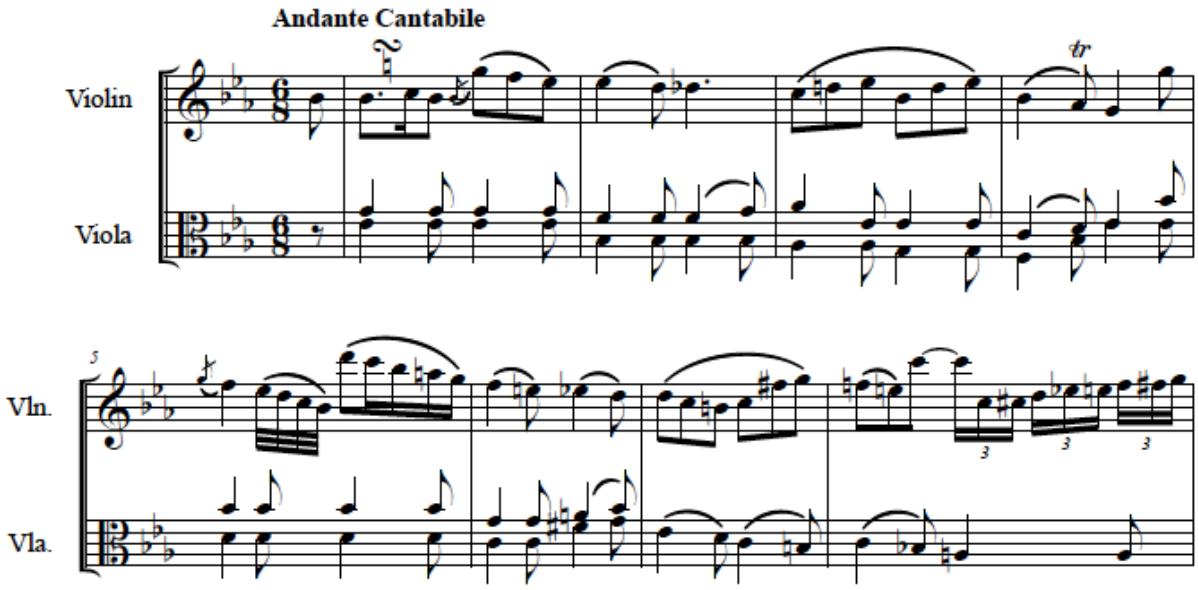
2) mm. 51–62



Again, the melody in the violin part shows little difference from the previous examples from Duets Nos. 1 and 3 in that it presents primary musical ideas and develops them improvisationally and decoratively. But the viola part is completely different. It feels like a counter melody with an eighth-note rhythm in the first excerpt, mm. 1–4, and in the second excerpt, mm. 51–62, the broken double-stop tremolo-like passages in sixteenth notes lead to an unbroken double-stop passage, providing harmonic support. Here, the viola provides contrast through textural changes within the movement, unlike in Duets Nos. 1 and 3, which maintain a relatively consistent style. Change through contrast was the representative idea for the development of music in the Classical era, and in fact, this second movement seems to be the closest to the Classical style.

Like Haydn, who has demonstrated his stylistic evolution within the four duets, Mozart has also experimented with stylistic changes by making a difference in the aspect of instrumental balance. See Ex. 19.

Example 19. Mozart, K. 424, II, mm. 1–8



The violin and viola in Ex. 15-2 above were treated as equal voices, whereas the viola of the second movement in K. 424 consistently takes the role of double-stop accompaniment throughout the movement. The viola accompaniment is effective in highlighting the lyrical violin melody marked *Andante Cantabile* in 6/8 meter. However, we cannot say it is just an accompaniment. The double stops act like two melodies in it, giving the feeling of a barcarolle.[3]

In the six duets by Haydn and Mozart, performers and listeners can experience all three styles of the eighteenth century. Both composers demonstrated and realized various possibilities within this small genre: Baroque improvisation and "continuo" accompaniment, pre-Classical melody and harmonic accompaniment via Alberti bass, and balance of the two instruments. In particular, Haydn's clearly describe the change of the times, like a blueprint.

[3] It even approaches the textural effect of a string quartet.

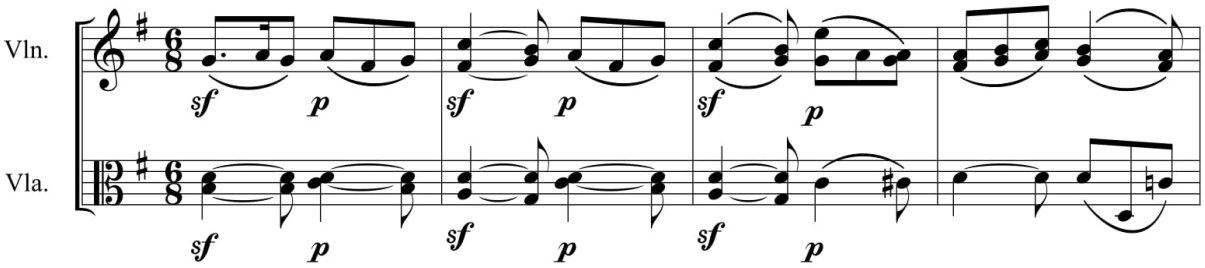
In instrumental balance, the stylistic difference is most noticeable in the slow, second movements: Mozart's viola and violin are almost equal, and even the viola often inherits the main melody of the violin, with a double-stop that also supports harmonic accompaniment. In other words, Mozart's more advanced use of the viola and its perfect balance with the violin would have been directly influenced by Haydn's four duets, which still strongly have the character of Baroque slow movements. Based on this, Mozart was able to achieve equal balance by adding his own experience and further developing the music into a more Classical style.

Stylistic differences in instrumental balance are most noticeable in the slow movements: Mozart's viola and violin are almost equal, and the viola often takes over the main melody of the violin, as shown in Ex. 15-2, sometimes supporting full harmonic accompaniment through double stops, as in Ex. 19. In other words, Mozart further develops Haydn's instrumental treatment into a fully realized Classical style.

5. Textural Experiment

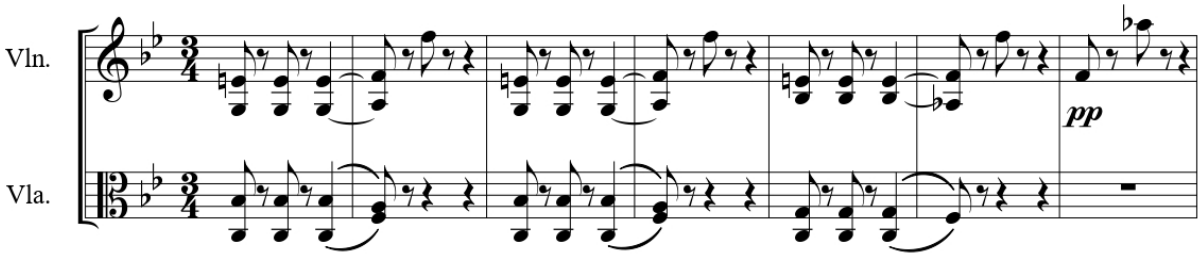
Although Haydn perfectly divided the roles of each instrument into melody and accompaniment, we cannot say that his viola writing is insignificant. This is because his double stops are a more frequent texture in the pre-Classical than the Classical styles, and the two voices are expanded into three voices to frequently create a textural effect of a string trio as well as occasionally of string quartet to minimize the weakness of the viola part of the lower part. See Ex. 20.

Example 20. Haydn, Duet No. 2, II, Variation II



Mozart did more textural experimentation than Haydn. While Haydn achieved the effect of a string trio with the use of double-stops, Mozart created the textural effect of a string quartet by using double stops in both instruments. See Ex. 21.

Example 21. Mozart, K. 424, I, mm 69–75

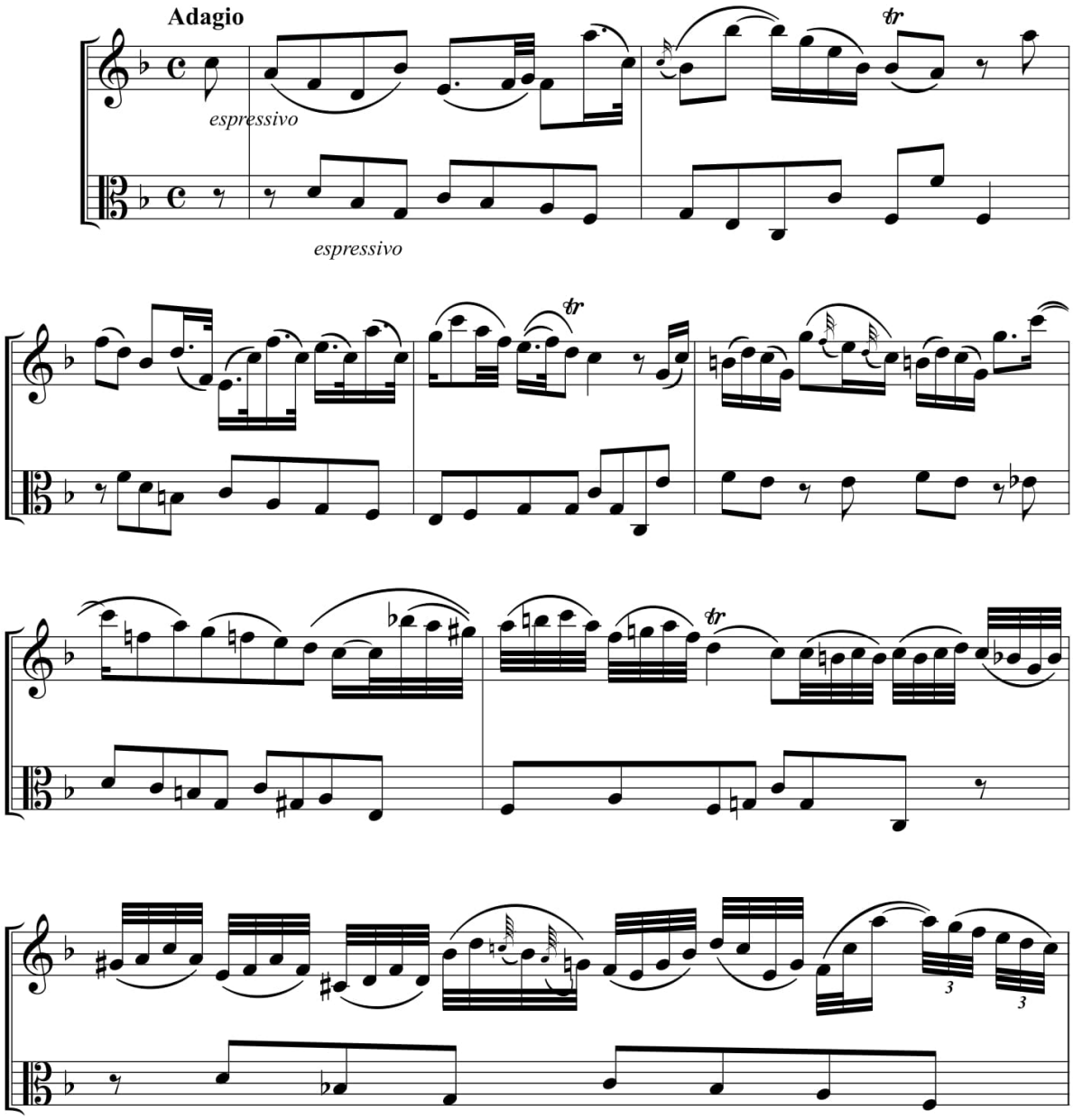


In addition, the viola's double-stop accompaniment is effective in emphasizing the *Andante Cantabile*'s lyrical violin melody in the slow movement of K. 424, and the two voices in the double-stop act like two melodies, in the style of a barcarolle, as already mentioned (see Example 19 above).

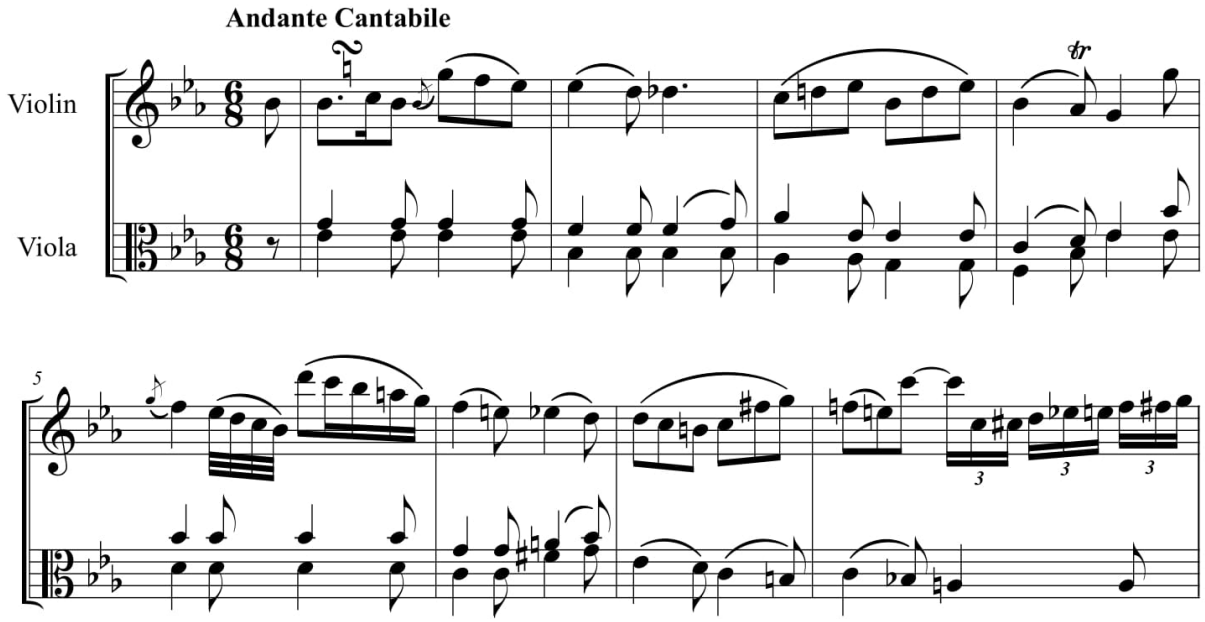
6. Melody

The beautiful decorative or improvisatory melody is certainly a direct influence of the galant style on Haydn. See Exx. 22–23.

Example 22. Haydn, galant melody from Duet No. 1, II, beginning



Example 23. Haydn's influence on melody of Mozart (beginning of K.424, II)



7. Theme and Variations

The last movement of K.424 by Mozart is the grand finale, adopting a theme and variations layout that was Mozart's specialty. His outstanding themes and variation techniques also clearly reflect the direct influence of Haydn's active use of variations in the four preceding duets. Clear indications of the theme and variations appear only in Mozart's K. 424, where each variation is separated by a double bar line, but in fact this variation form has already been actively used in Haydn's Duets Nos. 2–4, as seen in Table 2.

The finale of Mozart's K. 424 consists of six variations and a coda on the elegant *Andante grazioso* theme. See Ex. 24 and Table 7.

Example 24. Mozart, K. 424, III, mm. 1–16, Thema

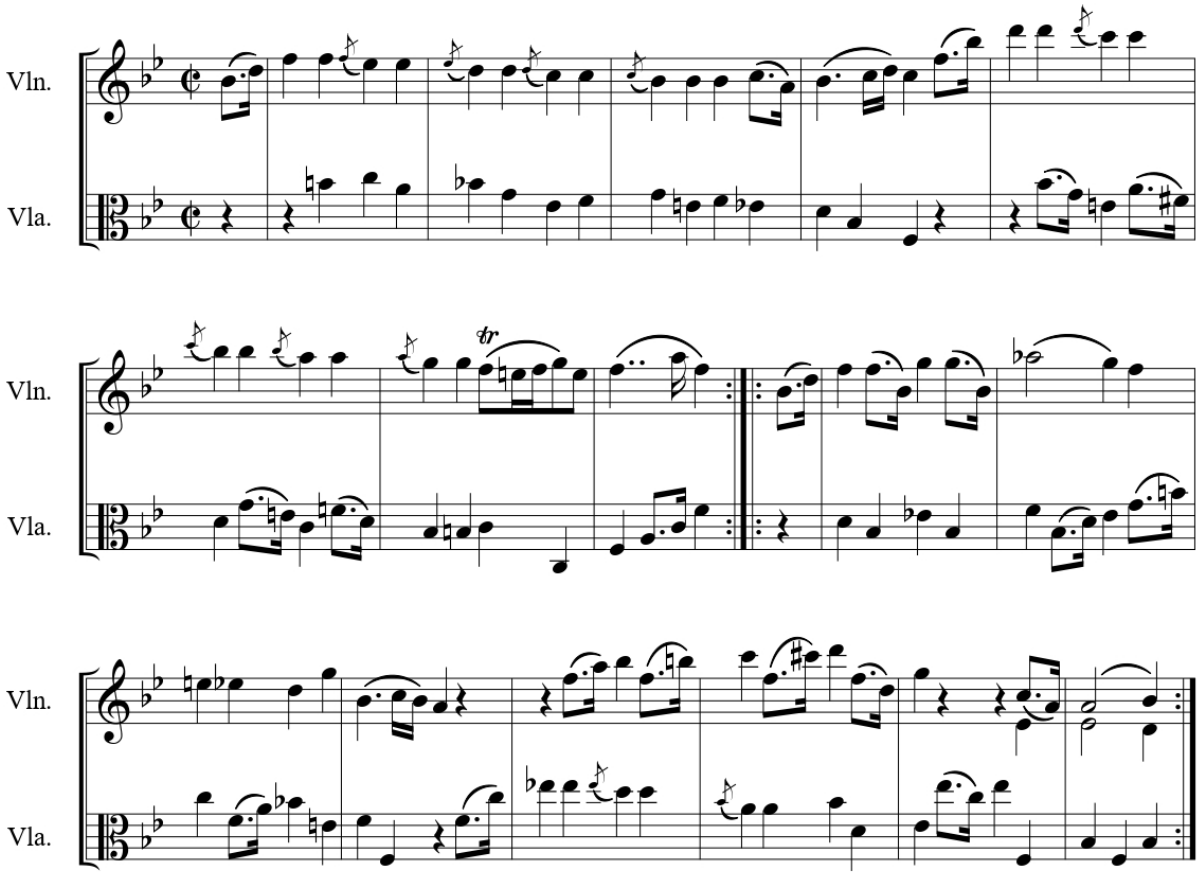


Table 7. Formal Structure of the Third Movement of Mozart's K. 424

Section	Measure	Key	Description
Thema	1–16		2/2, B-flat major, graceful theme
Var. 1	17–33		Introduction of rhythmic figure: Descending triplet figure of violin and descending dotted rhythm Use of higher register

Var. 2	33–48	B-flat major	Change of mood, rhythmic variation, imitative. Viola part of ascending fanfare-like gesture is initially presented, followed by violin after one measure. The next entry starts with violin; viola follows after two beats. After a repeat sign, this time viola begins with descending gesture in the opposite direction, followed by violin after two beats.
Var. 3	49–44		Violin has running sixteenths and arpeggios over descending suspension of viola
Var. 4	45–52		Violin and viola share running sixteenths. Viola part has more roles than before. This time, violin has descending suspension pattern.
Var. 5	53–98		Embellished melodic line contrapuntal
Var. 6 (Allegretto)	99–119		Tempo change. Syncopation. Second half is expanded by six measures
Coda (Allegro)	120–43		Change of meter to 3/8 Gigue-like mood

As observed in Tables 5 and 7, the variation sets in the six duets are usually achieved through rhythmic or mood changes by both Haydn and Mozart. It is peculiar that both Haydn's Duet No. 4, third movement, and Mozart's K. 424, third movement have no key change throughout the movement, given that the variation form usually has at least one section that involves key change. In Baroque variations, the change of key was an inevitable element in some way, apart from ostinato variations such as passacaglia or chaconne. Especially considering that the piano variations previously composed by Mozart always include variations in minor key, what

he does in this duet is somewhat surprising.[4] It can be accepted that Mozart was somewhat trying to imitate Haydn's concept, even with some minor-key variations inserted. Haydn tends to maintain the same key if possible in the process of variation in his duets, and even in the unique third movement of No. 2, keeps the key of D major throughout the movement, except for the first phrase of the minuet. It could be interpreted that the reason Mozart did not change the key in this quite lengthy movement was because it is the last movement that wraps up the whole set of duets. Mozart probably had an intention to connect with Haydn's preceding works rather than speaking with his own voice. In other words, Haydn actively employs theme and variations in his own style, and Mozart creates the concluding movement of the whole work, by compromising his color and style. In this respect, Haydn's direct influence is evident.

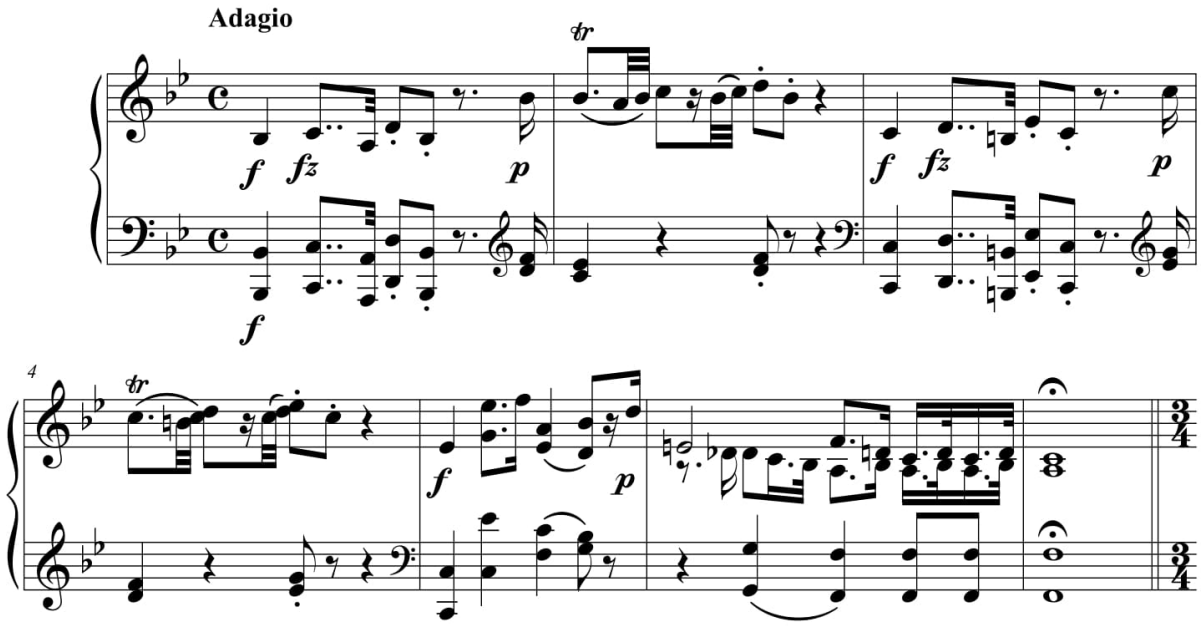
8. Slow Introduction

Adding a slow introduction to one of the duets was Mozart's further attempt to extend the potential of the small chamber genre. Using a slow introduction was one of the popular composition styles at the time. already introduced by Joseph Haydn around 1780. Joseph used an introduction in the first movement of the symphony, a large instrumental genre, but still only selectively.[5] In fact, slow introduction was rarely inserted into chamber works before Mozart's time. The slow introduction to Joseph's Symphony No. 71 in B-flat major (1780) is shown in Ex. 25.

[4] In the case of the Twelve Variations on "Ah vous dirai-je, Maman," K. 265 (1778), and the Piano Sonata in A major, K. 331 (1783), written previously, minor variations are inserted in the middle of the works.

[5] Konrad Küster, *Mozart, a Musical Biography,* trans. Mary Whittall (New York: Oxford University Press, 1996), 165.

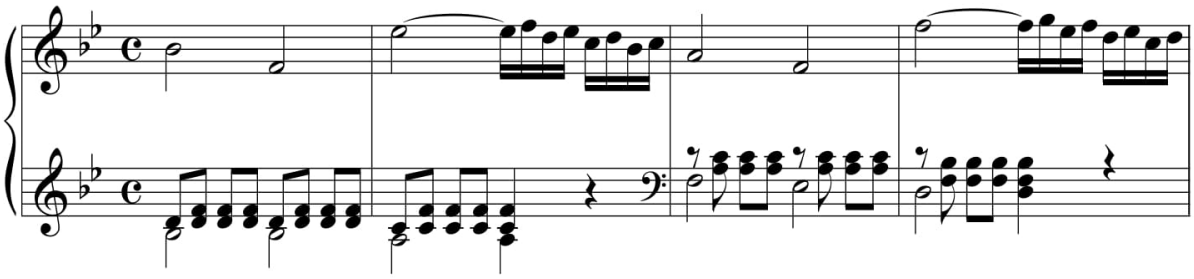
Example 25. Joseph Haydn, Symphony No. 71 in B-flat major, I, Slow Introduction, mm. 1–7



Joseph's seven-measure introduction does not include big events, it just prepares for the beginning of the work. The tonic chord of B-flat major proceeds in the arpeggio figure that appears as unison of violin, viola, cello, double bass, and bassoon, after which a somewhat decorative section is introduced by the first violin. This two-measure pattern is slightly transformed and repeated three times, serving to prepare the ensuing *Allegro con brio*.

Joseph Haydn had already written the three symphonies with introductions—Nos. 21–22 (1778–79), and Michael Haydn had written his No. 27 in B-flat major, MH 358/Perger 18 (1783–84), written in the same year as the duets, when Mozart was visiting Salzburg. See Ex. 26.

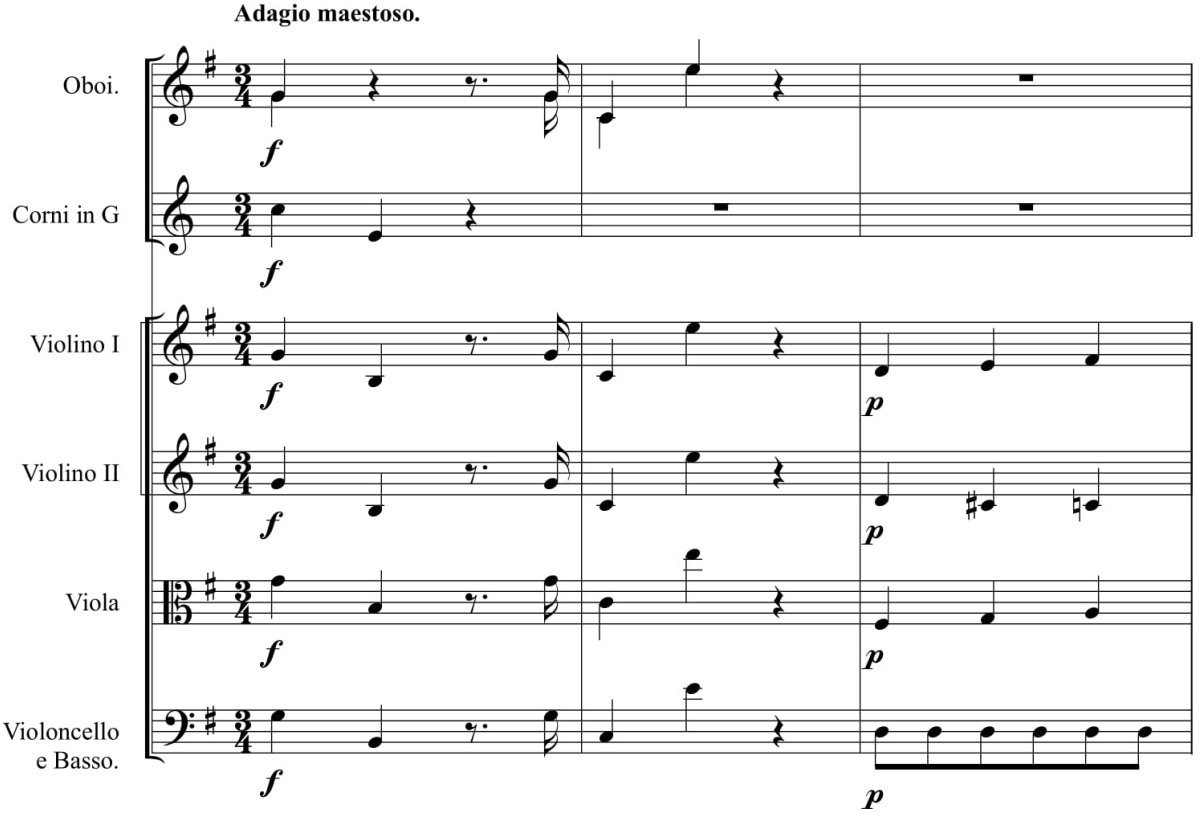
Example 26. Michael Haydn, Symphony No. 27 in B-flat major (1783–84), I, Slow Introduction, mm. 1–4



Michael Haydn's slow introduction above is much more evolved and expanded than Joseph's, but less flashy than Mozart's, which will be discussed later. Unlike Joseph's and Mozart's, which both start with a unison, Michael's is unique in that it starts with a melody and accompaniment texture, which gives somewhat the feeling of a slow movement.

There is a great example of distinction between Michael Haydn's and Mozart's style of slow introduction. It is worth paying attention to the introduction of Haydn's Symphony No. 25, Perger 16, probably composed around October 1783. It was known mistakenly as Mozart's Symphony No. 37, but as mentioned earlier, Mozart added only the introduction, *Adagio maestoso* (K. 444), for a concert in Linz. See Ex. 27.

Example 27. Slow Introduction (K. 444) by Mozart added to Michael Haydn's Symphony No. 25 in G major, mm. 1–3



The beginning of Mozart's K. 444, unlike Michael Haydn's introduction in Example 23, shows a majestic octave unison of motion, which Joseph Haydn and Mozart often used. This is a marked difference from Michael Haydn's introduction in the form of a slow melody with a supportive accompaniment in his Symphony No. 27. Haydn's, which sounds more like the beginning of a slow movement, may not fit the character of Introduction, but he seems to have embraced the fashionable new subsection in his original way.

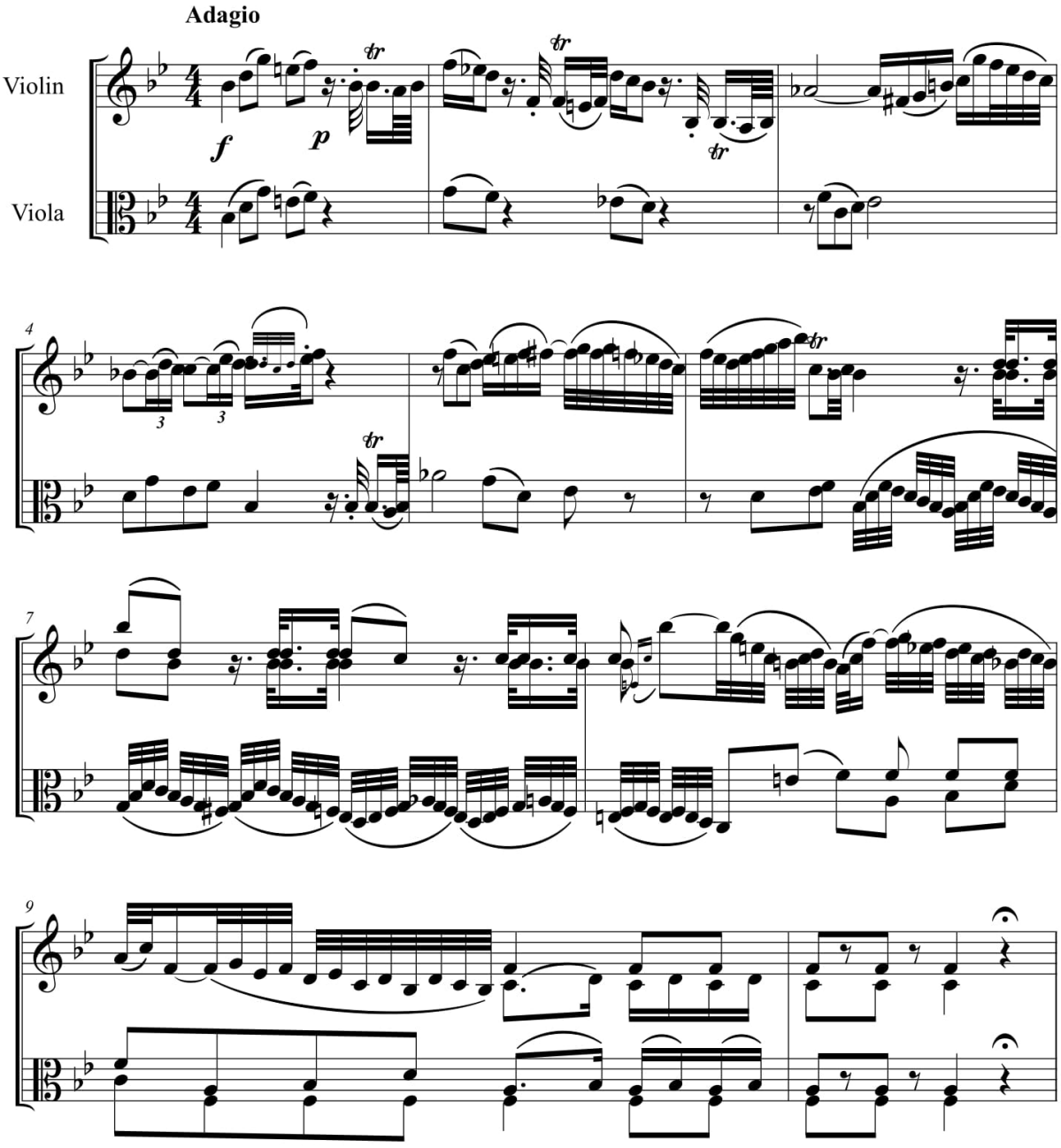
Interestingly, the first movement of Mozart's K. 424 is perhaps one of the first examples of his works with a slow introduction. In 1783, writing introductions had not yet been established, and even Joseph Haydn, its founder, had selectively used it only for large-scale symphonies, as

we have observed.[6] Thus, Mozart's addition of a slow introduction to the smallest instrumental genre of duet, K. 424, would have been revolutionary at the time, and it is surprising that it is even an independent section, given its length of about ten measures.[7] See Ex. 28.

[6] Joseph did not in fact insert a slow introduction in any first movements of Op. 33 (1781) or even Op. 50 (1787).

[7] Mozart arrived in Linz in October 1783 and wrote a new symphony, K. 425, which has the first example of his slow introduction to a symphony, and even the slow introduction of Michael Haydn's Symphony No. 25, P16, MH 334, was be played on the same concert. Mozart then inserted a considerable slow introduction in his next symphony, No. 38 (1786). Writing the slow introduction to K. 424 in Salzburg, shortly before arriving in Linz, seems to have stimulated this action.

Example 28. Mozart, K. 424, I, Slow Introduction, mm 1–10

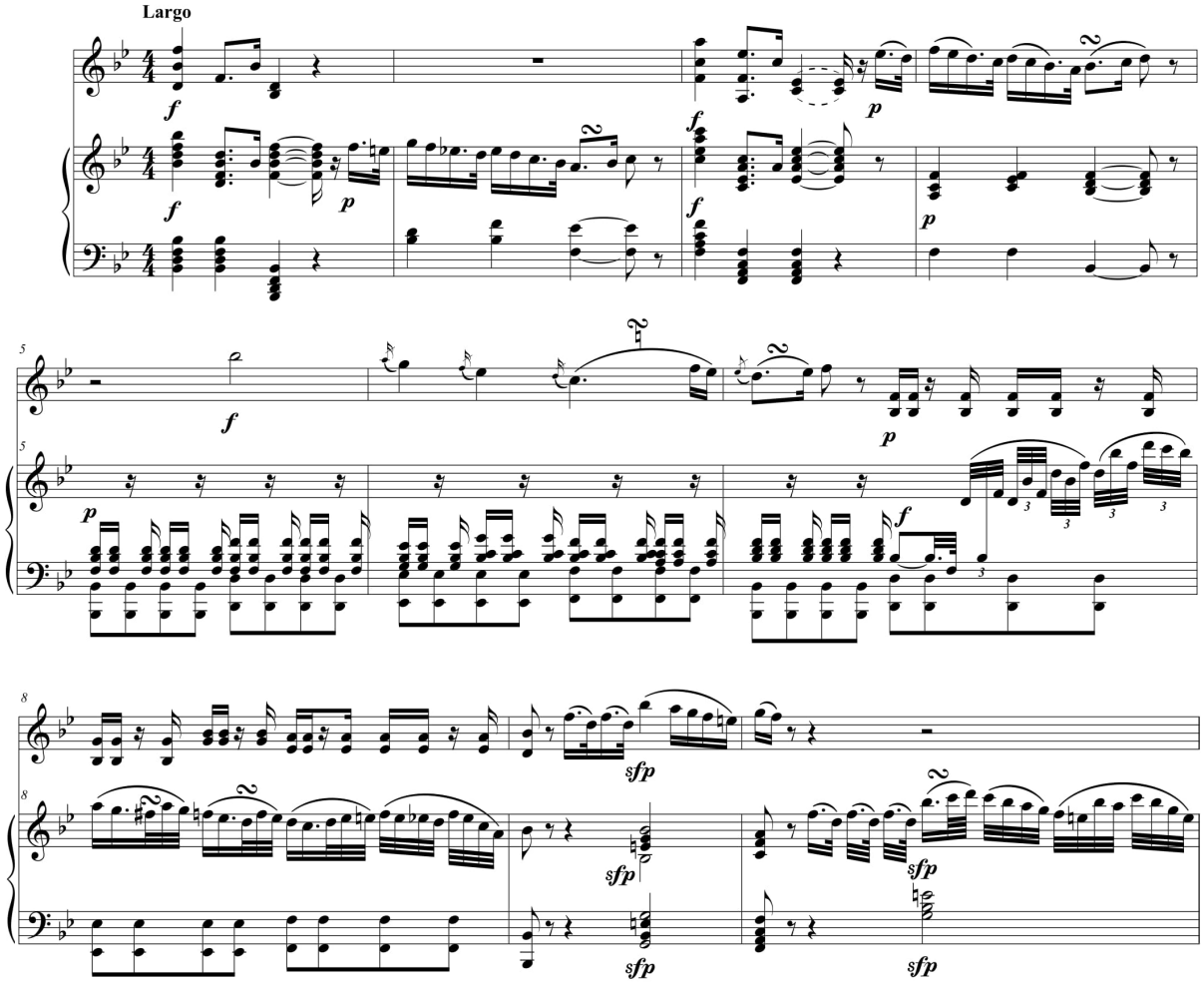


In Ex. 28, the unison, which begins with the dynamic *f*, is directly connected with a splendid passage that includes trills, ornaments, and thirty-second notes. Here Mozart actively uses the two instruments to achieve a perfect balance and raises the tension of the music by using a dotted rhythm. The movement also employs double stops to reinforce the relatively thin texture

of the string duet. In other words, Mozart's introduction proved that not only can slow introductions be used in large-scale genres such as symphonies but also in small-scale genres.

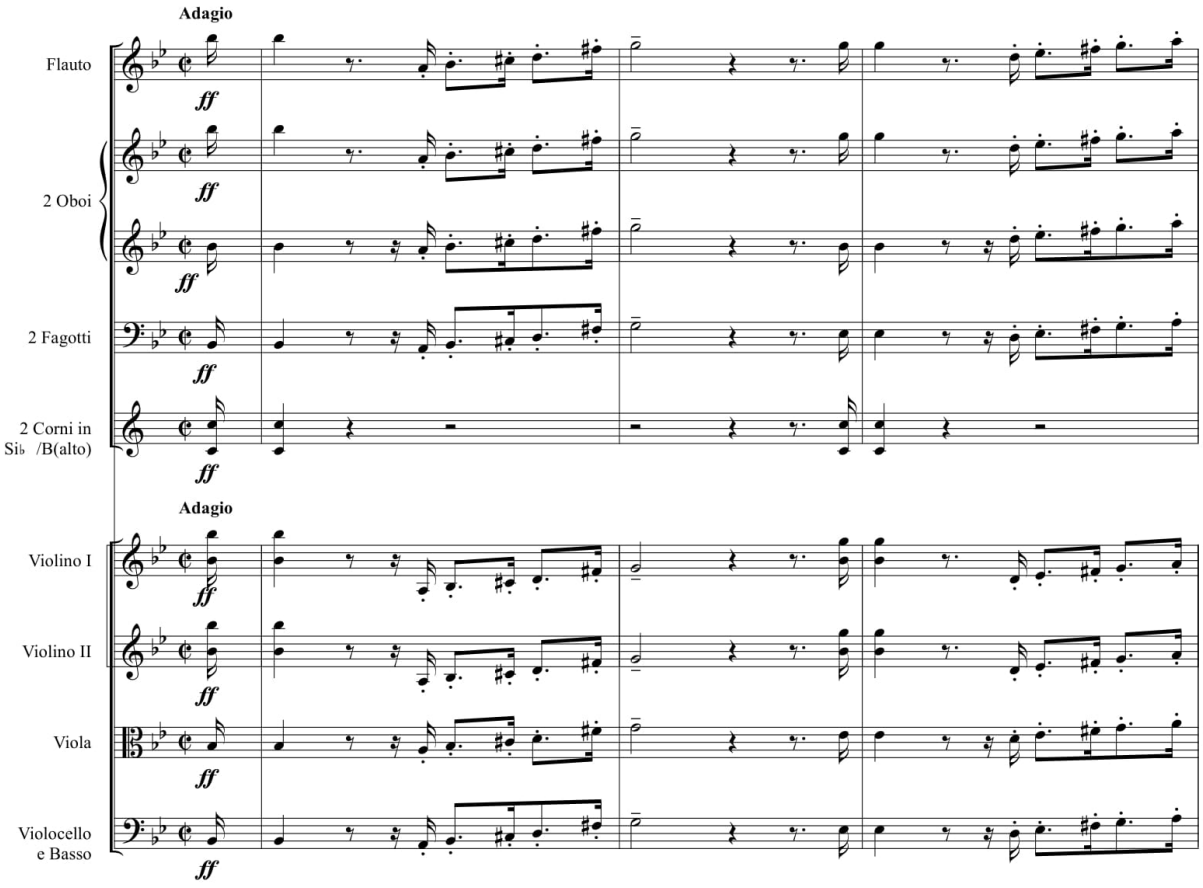
Moreover, the slow introduction of K. 424 seems to be the ancestor of the violin sonata K. 454, written in April 1784, the following year. That sonata is in B-flat major, as is K. 424, with a thirteen-measure slow introduction, displaying a fully dedicated introduction and balanced duet writing. See Ex. 29.

Example 29. Mozart, Violin Sonata in B-flat major, K. 454, I, Introduction



In Ex. 29, Mozart opens K. 454 with a slow unison, as in K. 424. But in this case, he uses a full triad to give a decisive feeling. The following pattern of decorative phrases seems destined to be repeated, but various changes of texture occur, and the introduction evolves into an important independent section. In fact, this sonata is recognized as a significant work in the entire history of the genre. A fully dedicated introduction and well-balanced duet writing locate it in the position of true equal duet sonata. Even the introduction of Joseph Haydn's Symphony No. 85 in B-flat major symphony, "La Reine," written a year later than the duet, is much simpler and less innovative than Mozart's. See Ex. 30. Mozart seems to have further experimented with the potential of chamber music, starting with this duet-writing.

Example 30. Joseph Haydn, Symphony No. 85, I, mm. 1–3



In other words, the introduction of Mozart's K. 424 duet can be seen as an important example in the development of the introduction in sonata-form movements.

First, it is interesting that the introduction, which had been considered mainly exclusively for symphony until then, was also used in the small-scale genre. This proves that Mozart treated the duet seriously as a sonata work. If Joseph Haydn uses the introduction as the preparation of the following *Allegro*, Mozart seems to expand its function to involve musical development. Although Michael Haydn did not use introduction in the duets, he understood it in his own style and introduced it by giving it a larger role than Joseph, treating it almost as an independent and distinct section.

Haydn's introduction to Symphony No. 27 has the character of a slow movement. In the duet, Mozart's introduction is closer to Michael's introductions (e.g., in Symphony No. 27) than to Joseph's (e.g., in Symphony No. 85), playing the role of a good section with considerable weight. Also, it cannot be overlooked that in 1783, during Mozart's visit to Salzburg, Haydn wrote his Symphony No. 27. Mozart is likely to have encountered Haydn's symphony during his stay and been directly inspired by the composition. Moreover, the first use of introduction for the symphony composed in Linz at the end of 1783, the same year the duet was written, has been probably a further experiment in an introduction after this duet. In other words, we cannot be certain that Mozart's writing of the slow introduction was directly inspired by Haydn's duet, but it was indirectly influenced by Haydn's introduction to the symphony. Such a direct influence of Haydn made it possible for Mozart to successfully achieve duets in the high Classical style established in Joseph Haydn's symphonies and string quartets.

At the time, Mozart was already displaying his style in Vienna, and his ability to deal with Classic sonata structures was already mature. Mozart would have accepted the project to add to Michaels Haydn's duets, not only because of a request from a respected senior but also because apparently Haydn's duets satisfied him. Mozart seems to have taken this chance to show his style and abilities within the framework of Haydn's style. Not only did Mozart request his father to

send his duets twice to Vienna, but also Mozart's duets were published separately, earlier than Haydn's, in 1793. Thus, Mozart probably had a great affection for his duets.

Mozart, who had already written about two string quartets in 1783, was also at a time when he began to immerse himself in chamber music, not just large genres such as symphony and concerto. Therefore, Haydn's duets proved to Mozart that such a serious sonata composition is possible even in such a small genre.

CONCLUSION

The duet is the smallest and the most basic chamber-music genre, albeit one with a rich history. It has been employed for a variety of socio-cultural purposes and functions such as education, entertainment, and social activities over time, and has gradually evolved into professional performance. It developed not only in musical style, but also through changes in instruments and playing techniques.

The history of the duet for violin and viola is part of the history of the unaccompanied string duet. Works for two violins have been the most popular, including some major repertoire in the late eighteenth century, when the viola started to increase in importance.

The most played and best-known duets for violin and viola duets are two by Wolfgang Amadeus Mozart, K. 423 and K. 424, composed in 1783. They have an interesting origin. Michael Haydn, the younger brother Joseph, was a close colleague of Mozart's in Salzburg, and they maintained a close personal and artistic connection. Respect and recognition for each other can be seen in several pieces of evidence, including their collaborations, notably in Mozart writing these duets to be part of a set by Haydn. On stylistic grounds, some works by Haydn were attributed to Mozart.

Michael Haydn, considered the "Forgotten Master" by Hans Jancik,[1] was an outstanding composer of his time. Although less well-known than Joseph or Mozart, he was one of the most prestigious and respected composers in Salzburg during the heyday of the First Viennese School. He was recognized as a better performer than Joseph and as a superior church music composer than any almost any other masters of his day. His abundant output includes instrumental and

[1] Karl Geiringer, "*Te Deum in C* (1770) by Michael Haydn and Reinhard G. Pauly," *Journal of the American Musicological Society* 16, no. 3 (autumn 1963): 408.

religious music that have elements of the Baroque, Pre-classical, and Classical styles, reflecting his time.

In the set of six duets by Archbishop Colloredo of Salzburg, the four composed by Michael in the 1780s correspond to the mature style of his late compositional period. Because of health problems, he could not complete the set, so Mozart wrote the final two duets. All six duets are musically accomplished. Although Haydn's four duets had not yet achieved a balance between violin and viola, a simple yet beautiful melody and refined seriousness unfolds in these duets. He incorporates Baroque improvisational style, simulation of the basso continuo, and experiments with the sectional balance of the sonata-allegro movement. The duets incorporate expansion of non-thematic sections, an active use of variations and minuets, single-key movements, and unexpected harmonic progressions. The result was duets that are more outstanding than those of his contemporaries—except for Mozart.

One of Haydn's duets, No. 2, not only inserts a minuet in the middle of the third with but skillfully incorporates the theme and variations technique. The minuet here functions both as a middle section for a change of mood and an extension of the of variation used in the previous movement. He took the duet genre seriously.

Mozart's two duets, written to help out Haydn, demonstrate the integrity of the Classical style. The two instruments are in perfect balance and the viola reaches its potential. For Mozart, who had already treated the violin and viola equally several years earlier in his *Sinfonia Concertante*, this collaboration may have been a good opportunity to experiment with the smallest chamber genre. Technically speaking, the high quality of his duets demonstrates not only his own achievement but the direct influence of Haydn's four.

Mozart's duets follow Haydn's concept and style but have evolved a step further in style and structure. Mozart, a genius of imitation, adopted the three-movement structure employed by Haydn, sectional balance, a better balance between instruments, more use of the viola, textural experiments, decorative melodies, a high quality of variations at the end of the second duet, one

movement in a single key (perhaps a tribute to Haydn), and formal expansion by means of a slow introduction.

The six violin and viola duets of Michael Haydn and Mozart are remarkable works that have left footprints on entire string duet genre, not just the violin and viola duet, and increased the visibility and quality of such duets. The six duets allow performers and listeners alike to experience elements of all the styles of the eighteenth century in miniature. I sincerely hope that the present examination has shed light on the style, features, and high value of these enduring works.

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